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ABSTRACT

The papers gathered in this volume were presented at the 1995 meeting of the American Educational Research Association; many were part of the Arts and Learning Special Interest Group programs. Papers in the volume explore a range of research interests and conceptualizations for the arts. Following an editorial, papers are: "Beyond the Public Face of Arts Education Policymaking" (K. A. Hamblen); "Assessing Student Learning in the Arts: Building a Bridge between Theory and Practice" (C. S. Stavropoulos); "Semiotics and Art Education in American Cultures" (D. Smith-Shank; R. M. Diket; K. Grauer; R. Irwin; C. S. Jeffers; S. A. Myers); "Arts Integration: Semiotic Transmediation in the Classroom" (J. D. Betts; P. Fisher; S. J. Hicks); "Cognitive Drama: A Tool for Cultural Assimilation" (S. Schonmann); "Factor Analysis of a Cross-Cultural Measurement for Children's Aesthetic Responses" (C. Newton; L. Kantner); "The Development of Aesthetic Criteria in College Art Majors' Written Criticisms" (R. M. Diket); "Applications of the Psychoanalytic Theory of Luce Irigaray to Feminist Art and Elementary Classroom Art Workshops" (Y. Gaudelius; M. Wyrick); "A Cross-Cultural View of Art and Creativity: Implications for School Partnerships" (R. L. Irwin; R. Farrell); and "Research in Art Education" (R. Colwell). (BT)

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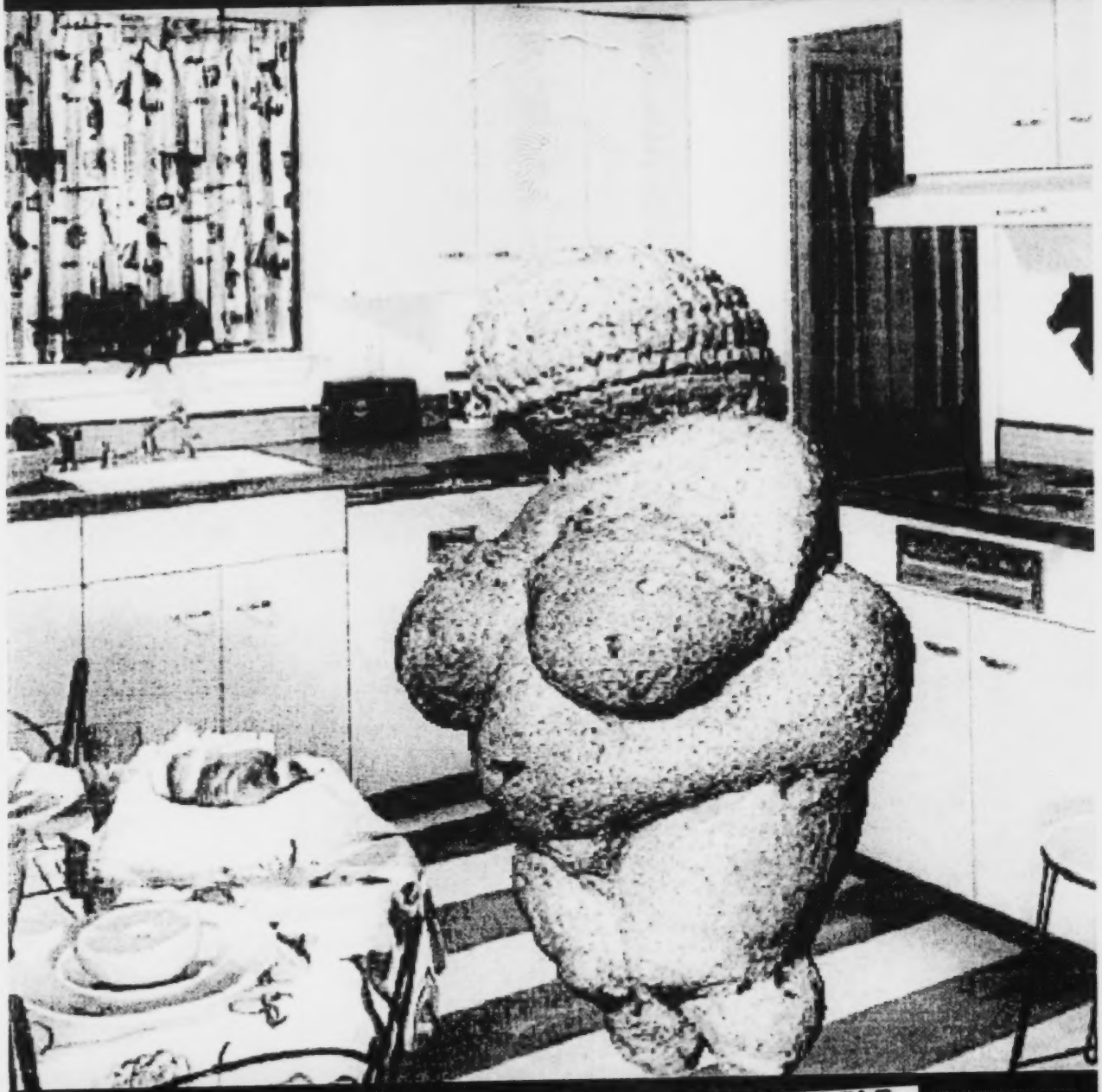

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About the Journal

The manuscripts contained in this volume were presented at the 1995 annual meeting of the American Educational Research Association in San Francisco. Some of the authors presented the original papers at roundtables, meeting, and paper sessions sponsored by the Arts and Learning Special Interest Group while others presented in sessions sponsored jointly with other divisions and SIGS. All presentations/articles have the arts as a central focus.

Each year research is selected for presentation at the AERA conference through a blind review process. A & L's program chair attempts to place all worthy proposals either in A & L programming or with other divisions and SIGS. Papers derived from conference presentations can then be submitted for possible publication in *Arts and Learning Research.* Submissions undergo a second blind review before publication as proceedings. It has been the custom to place the journal deadline in late May with submissions mailed to the previous journal editor.

In this 12th edition of Arts and Learning Research, authors explore a range of research interests and conceptualizations for the arts. In true *fin de siecle* spirit these authors engage journal readers in open, critical involvement with representations and meanings, proceed with information and ideas, and explore the gamut from cutting-edge research to pragmatic research.

Karen Hamblen brings critical methodology, gleaned from the 1980s art world, to the task of arts education policy review. She asks tough analytic questions about who benefits, who pays the bills, who decides, how are problems acknowledged, from what knowledge base, and considers accessibility and support for agendas. Hamblen maintains that art educators as critics can ask the questions which will make courses of action more viable in practice.

The arts are often appropriated for learning outcomes external to the disciplines. **Carol Stavropoulos** developed an art assessment instrument which is being tested across grades, instruction, and college contexts. Validation of student understanding in the arts—deemed instructional transfer and cognitive assessment of learning—is considered through students' written

and verbal responses to art works. Relationships between instruction and learning outcomes emerges in the accumulated data of studies across the developmental spectrum. Accountability seems possible through an art measure addressing both surface and depth.

Deborah Smith-Shank brings semiotics and art education together so that we might examine the naturalness of semiotic strands as these appear in visual art education. With co-authors **Kit Grauer, Rita Irwin, Carol Jeffers, Sally Myers,** and **Read Diket**, Smith-Shank opens the dialogue between visual culture issues and art education practice. The group concludes that meaning making, therefore semiotics, already plays a primary role in arts education.

Co-authors **David Betts** and **Paul Fisher** describe their research conducted under the auspices of the Tucson Pima Arts Council grant. Data compiled as a part of theater instruction in fourth grade classes offers insight into what the authors term transmediational experiences. The authors describe short term instrumental outcomes for selected content areas and provide information about perceived self-efficacy and attitude changes after theater classes. Betts and Fisher address the linguistic domain as they attempt to discover the ways in which students conceptualize the arts.

Enculturation and cross-cultural issues predominate in an Israeli study of drama instruction described by **Shifra Schonmann**. The author maintains that cognitive drama leads to a dialectical way of thinking. Students gain "control" in that they develop abilities to think and feel in situations "distanced" from real situations. Schonmann contends that content area instrumental outcomes need to be reframed as involvement outcomes.

Connie Newton and **Larry Kantner** record cross-cultural responses for children's aesthetic responses. They collaborate with colleagues in four countries to chart similarities and differences in responses. Using a semantic measuring device, the researchers provide factor analyses for country, media, levels, and combinations. Data from Nigeria, Sweden, Taiwan, and the United States provides comparative information about the impact of instruction within the educational cultures.

Read Diket examines aesthetic development in college art majors' written criticisms and art production. Art majors in a series of art history courses were also taught aesthetics and criticism in context. Classes offered many opportunities for writing about art and included making images, studio production. Diket describes the growth of four art students enrolled in the courses.

Yvonne Gaudelius and **Mary Wyrick** apply psychoanalytic theory in elementary classroom art workshops. Gaudelius and Wyrick introduce the project with an extensive overview of philosopher Irigaray's views and then consider,.within a feminist context, work of selected artists.They describe art works created by young students working in the manner of artists Spero, Kelly, and Kruger. Feminist issues give cohesion to the study of contemporary art by women and in turn inform students image of self.

Rita Irwin and **Ruby Farrell** conducted a participatory study of a First Nations community with the cooperation of interviewers from the community. The authors, as researchers, grapple with the nature of cross-cultural research, investigating the preconceptions they brought in as outsiders and responding to the sincere attempts of community members who attempt to answer aesthetic questions outside of their own heritage. Indigenous cultural groups are considered as equal partners in the construction of knowledge and expectations are set for bringing multiple world views into today's schools, wherever these are located.

A critique of research by **Richard Colwell** reopens the issue of basic verses applied research. Colwell contrasts what he considers to be fuzzy research with basic research targeting attainment of arts standards. As arts education enters the mainstream of general education, accountability and uniformity of practice become issues. The author suggests that teaching *about* an art differs from the teaching *of* an art; further, research in arts education ought to address seminal educational issues rather than programmatic issues. He takes very procedures by which arts educators perform research to task.

I would like to thank the officers of Arts and Learning Special Interest Group who enable this publication: Co-Chairs Carol Jeffers, California State University at Los Angeles, and Carol Stavropoulos, University of Georgia at Athens; Program

Chairman Nancy Whitaker, University of North Carolina at Chapel Hill; and Treasurer Nancy Ellis, Trinity College. Whitaker is to be commended for organizing an exciting program for the 1995 meeting, Jeffers for her leadership through the newsletter, Stavropoulos for her enthusiasm in the marketing of SIG journals, and Ellis for her stewardship of funds.

Authors benefited from the in-depth, insightful reviews of Arts and Earning members Liora Bresler, Lorrie Blair, Hilda Present-Lewis, Don Soucy and Carol Jeffers. I would also like to acknowledge the external academians who provided additional reviews.

I wish to thank past A & L editors, especially Lorrie Blair and Mary Moberly who edited Volumes X and XI, for their example and guidance in the publication of this volume. Volume XII of A & L owes much to Barbara Tillery, desktop publishing coordinator for William Carey College. She contributed both the design and computer layout of proceedings. I would especially like to thank the president and officers of William Carey College for supporting this project. I would also like to commend cover designer William Cline for his thought-provoking art.

Read M. Diket
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Arts and Learning Research
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American Educational Research Association

Beyond the Public Face of Arts Education Policymaking

Karen A. Hamblen
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ABSTRACT

The decade of the 1990s is characterized by a wealth of agendas, standards, and programs formulated for assessment, teacher education, research, curricula, and learning outcomes. Current policymaking enterprises offer major opportunities for K-12 arts education, but they also involve risks. To gain a constructive and educationally sound perspective on arts education policymaking, it is suggested in this paper that highly charged political and critical questions be posed. A discussion of eight such questions is presented, based on past and current policymaking activities in arts education.

Recently, I characterized the 1990s as the "Age of Agendas" to describe the very active and, at times, frenetic pace of policymaking that we see throughout arts education (Hamblen, 1992). Agendas, standards, and programs are developed for assessment, teacher education, research, curricula, and learning outcomes. Whereas the 1980s saw a call for reform and the gathering of baseline information (Who are arts educators? How many of us are there?), arts education policy is now briskly and boldly becoming prescriptive, deciding what should be the state of arts education for grades K-12.

Current policymaking enterprises can offer major opportunities for K-12 arts education, but they also involve risks. Ironically, there is the very real possibility that too much is happening too quickly. Whereas in the past the lament was that no one paid enough attention to the arts or that educational practices were fairly static, now the current wealth of agenda riches may

overwhelm our ability to step back and assess the pluses and minuses of policy proposals, actions, and outcomes.

My concern with current policymaking, as it affects K-12 arts education, is not with the outcomes per se. In most cases, if the goals of the agendas are achieved, arts education could experience its first renaissance. Rather, my concern is with how the various policies are presented, discussed, and implemented--and how they are not presented, discussed, and implemented. In general, arts education policy statements and their attendant literature of explanation consist of lengthy descriptions of agenda formulations, arts policy advantages, implementation processes, administrative requirements, and evaluation procedures. I am suggesting that there is a need to go beyond the usual descriptions of fact and beyond the usual analyses that focus on how programs or standards will be implemented. For substantive and longlasting arts educational change to occur, there is a need to ask some highly charged political and critical questions about policymaking processes and outcomes, or current policies will be perceived and possibly dismissed as top-down actions with little practical relevance for arts instruction.

The Big Three Plus

Activities of the National Board for Professional Teaching Standards (NBPTS), the America 2000 Arts Partnership, and the National Assessment of Educational Progress (NAEP) encompass three essential aspects of arts education: teacher standards, student standards, and learning assessments (Laws, 1994). The NBPTS is formulating teacher standards to provide board certification for highly accomplished teachers in all subject areas. The America 2000 Arts Partnership developed national student standards in the arts as part of the Goals 2000: Educate America Act signed in March 1994 by President Clinton. The NAEP is scheduled to conduct a national random sampling of students in grades 4, 8, and 12 who will be tested in the arts on criteria derived from the standards.

Other agenda-focused coalitions include the National Consortium for Arts Assessment, the National Arts Education Dissemination Network, the Arts Education Assessment Action Agenda of the National Symposium of the American Council for

the Arts, The Research Agenda for the 1990s set by the National Endowment for the Arts and by the U.S. Department of Education, and the Research Commission of the National Art Education Association. The list could go on. A series of questions needs to be interjected into this mix of actions taken by governmental, professional, and philanthropic agencies on local, state, and national levels. The categories of questions presented in the next section of this paper are based, in general, on critical theory, which presupposes that all ideas and actions have political dimensions based on selected values and unequal power relationships (Pinar & Bowers, 1992). The categories of questions also are based on my experiences as a participant, consultant, and reader for policymaking boards.

Beyond Description; Beyond Flow Charts

To gain a critical and constructive perspective of arts education policymaking as it affects instruction K-12, it is suggested that eight specific questions be posed that can, more-or-less, be asked of any policymaking venture. Some of the following questions are favorites of critical theorists, and some arise from my own experiences. All of them should be asked to gain a more detailed picture of policymaking. Discussions of the questions are based on past and current policymaking activities and indicate only a few of the many issues that need to be considered.

Who Is, and Isn't Involved in Policy Development?

Supposedly, one should be able to look quickly at the list of policy or committee contributors and easily answer this first query. Recent policy ventures have been hyper-sensitive to the need for participation from a variety of constituencies and seek representation on the basis of educational level, gender, race, ethnicity, geographic location, and so on. Committee membership selection may be a fairly thorough and lengthy process, seeking participants who have credibility and who will be team players. From this, one might expect some type of democratic consensus on agenda development. However, representation need not mean that certain concerns will be included. For example, the 1977 Arts, Education and Americans Panel report, *Coming to Our Senses*, revealed a major slippage between final, stated policy and the concerns of many of its consultants; despite input from art

educators per se, classroom instruction in the document was presented as best accomplished when provided by practicing artists (The Arts, Education and Americans Panel, 1977). Most committees, formed to work on an agenda of standards and programs, are initially given a "charge" as to what they are expected to accomplish; major decisions as to focus and outcomes are usually made prior to even the formation of working committees. Committee members are often chosen for having philosophical views consistent with the charge, although they may have widely diverse views on other matters. In this sense, working committees and consultants ostensibly representing a democratic mix of concerns may be merely window dressing.

A critical examination of the political dimensions of involvement needs to focus on the original impetus for the agenda. To understand how ideas and actions come about and to understand that they are humanly authored—and need not be accepted at face value—Bowers (1987) suggested examining their history to find where and when they originated and whom they were designed to benefit, with attention to the possibility that the announced beneficiaries and the real beneficiaries may differ.

Who Pays the Bills of Policymaking?

Answers to this question are probably the closest one gets to finding out who is in charge of policymaking and where decisionmaking lies. Mentzer (1989) suggested that organizational structures, policies, and outcomes are best understood in terms of the goals of the most influential participants.

The National Endowment for the Arts' programs for artists-in-the schools (and later artists-in-education) seemed essentially impervious to the many loud concerns expressed by arts educators that K-12 students needed an ongoing arts curriculum and instruction by trained educators (Chapman, 1982; Rush, 1983; Smith, 1983, 1987). The relationship of the NEA to schools primarily remained one of providing artist internships in the schools until the Getty Center for Education in the Arts articulated the need for NEA to support arts in education, basic arts education, and arts as basic academic domains. Suddenly, with Getty intervention in the mid-1980s, previously ignored criticisms of

artist-in-the-schools programs were given attention, and the NEA decided to fund small arts in-education grants.

Arts education policymaking has become big business—or at least the biggest arts education business we have—and can mean big bucks for programs and for policymakers. (Big and biggest are relative to what is available to arts education; in comparison to science education, our *big* is *minuscule*.) Any understanding of policymaking cannot ignore the power of money, influence, and prestige.

Who Decides on the Final Policymaking Report?

The written report stands as the catalyst and reference point for the implementation of standards, programs, and assessment. It is public, often widely disseminated, and, as such, receives the most scrutiny. Implemented programs are site-specific and relatively unavailable for analysis and scrutiny until an evaluation of development and implementation are made. (The character and political nature of evaluation reports are another matter that deserve a set of focused, critical questions.) Years may intervene between the initial report and program evaluation. This has been the case with the 1982-1989 implementation of discipline-based art education in selected schools in the Los Angeles School District and the final 1993 evaluation report (The T. Paul Getty Trust, 1993). Some arts education programs are never evaluated, or evaluation is conducted in-house by those having the most to lose or gain by evaluation results.

Within the mix of evaluation time-lags and possible conflicts of interest, the initial agenda report stands as a reference point, a so called arts education contract of intent. As such, who (plural or singular) decides on the structure, working procedures, and content of the final report is no small matter. It has been my experience that the concerns of a representative committee must be insisted upon for the final report and that vigilance must be maintained throughout the agenda writing process to the very end. Some very strange editorial and content changes can be made between committee (or individual researchers) approval of a report and its final printing. Too often, the final report is a "surprise" to its committee authors. For example, Wilson (1988) was moved to write a response to his "own" report on the state of arts

education in the United States after serving as primary consultant for the U.S. Government-funded publication *Toward Civilization: A Report on Arts Education* (National Endowment for the Arts, 1988).

Is the Policy's Problematic Nature Acknowledged?

Formulated policies are usually presented as consensus reports or as representing a point of view that is the correct, obvious course for arts education. Governmental and philanthropic support of the arts is often prefaced on statements of noninterference and impartiality. The debate and conflict that was undoubtedly part of the policymaking process become obscured. Problematic areas may be identified but are indicated as not insurmountable. The usual public face of agenda reports is one of glossy covers, statements by respected thinkers (Plato and Jefferson are favorites), and colorful, noncontroversial illustrations.

Evaluation, if conducted, begins to grapple with the problems of translating agendas into practice. This has been the case with the Getty Center for Education in the Arts' evaluation of DBAE implementation. Some deep-seated and ongoing implementation problems were identified along with some very substantial accomplishments (The J. Paul Getty Trust, 1993). Evaluation reports, however, can continue the public relations enterprise of the initial agenda. Glowing reports of program success accompanied ongoing funding for NEA artist-in-the-schools programs (Chapman, 1982; Rush, 1983; Smith 1983, 1987). The extent to which a commitment of time and money has *already* been made to a program has a direct influence on whether its problematic nature is acknowledged (see National Endowment for the Arts and U.S. Department of Education, 1993).

What Is the Knowledge Base of the Policymakers?

As mentioned above, there are very concerted efforts to bring as many constituencies as possible into policy and decision-making processes. Partly as a result of this democratic mix, a committee's knowledge base can be fairly dispersed in terms of prior experiences, viewpoints, and values. Arts educators' criticisms during the 1970s and 1980s that educational concerns were being lost in arts policymaking processes still applies today. Arts policy-

makers may have literally no professional *education* background let alone *arts education* experience. The inconsistencies, hype, and policy-ese that characterize some reports may be attributed to a lack of research input as well as the questionable arts and education knowledge bases of the ultimate decisionmakers.

Is the Policy "Accessible"?

Questions need to be asked in regard to conceptual, educational, and financial accessibility. Is the policy accessible to those most affected, i.e., arts teachers, arts researchers, and so on? Some "high stakes" policies, that is those having a potential widespread, long-term impact on arts instruction, may require a complete rethinking and re-education of those who will be asked to carry out the policy. Initial discipline-based art education theory, for example, led visual arts education teachers to believe that their strong studio background would be minimized in favor of instruction in aesthetics, art criticism, and art history. DBAE practice has, in many respects, adjusted to the needs, abilities, and values of art teachers, with DBAE programs that now build aesthetics, art criticism, and art history activities around studio production (Hamblen, 1992-1993). However, the conceptual base of DBAE is still far from being readily accessible to visual art education specialists, let alone the elementary classroom teacher. If current teachers are to implement DBAE, inservice workshops, attendance at institute conferences, and additional university coursework are necessary—constituting a sizeable investment of time and money. As another example, original estimates for teachers' fees for board certification through the National Board for Professional Teaching Standards were nominal; recent cost estimates range from $900 to $1000 per teacher.

In contrast to these examples of substantial time and monetary expenditures, other policies, such as NEA's artist-in-education programs, require little or no adjustment to existing school structures or to educational expertise. Likewise, recent agendas for research essentially support the many people who are already doing research (National Endowment for the Arts and U.S. Department of Education, 1993). These types of policies easily blend into existing practice.

Does Research Support the Agenda and Its Implemented Program?

Smith (1983, 1987), R.ush (1983), and others expressed concern in the late 1970s and throughout the 1980s that a coterie of professional policymakers were de-schooling art instruction and usurping the decisionmaking powers of arts educators on all educational levels (Chapman, 1982). More specifically, Rush (1983) noted that those arts educators most knowledgeable about research were often excluded from decisionmaking processes.

Agendas in arts education have been notoriously strong in theory and weak in empirical research. Many of the conceptual weaknesses—and pure hype--of arts education agendas might be attributed to a weak or non-existent research base. The artist in the school program was implemented without field testing; NAEP for the visual arts in the 1970s had little recourse to existing research on assessment. Currently, the art committee for the NBPTS has compiled standards for the board certification of highly accomplished art teachers without reference to a wealth of research on teacher effectiveness.

Hofferbert and Rice (1985) suggested that small-scale policy, i.e., policy that is generally perceived of as not all that important compared to other social priorities, contains conceptual and implementation inconsistencies. Inconsistencies are attributed to both the lack of a research base as well as a general attitude of expediency or inattention. Getting the agenda moving and on-track is often the real agenda.

Being included within national goal statements, receiving publicity, and maintaining a visible presence has always been important in arts education, due perhaps to arts' peripheral place in the curriculum. Just being part of a national policymaking process may take precedence over the need to incorporate ideas of substance. The result is that doing something takes precedence over what is being done. One might hope that research findings and attention to detail play a larger role in decisionmaking within such areas as health, military strategies, and national security.

Who Benefits (and Who Does Not)?

The primary goal for arts education policymakers should be whether students are engaged in substantive study and experi-

ences and thus become knowledgeable about the arts. And, certainly, the stated purposes of many arts education policy efforts can be truly laudable in seeking such foundations for lifelong appreciation and involvement. However, as noted by Smith (1983, 1987) and others, in the 1980s a class of career arts civil servants developed who acted as vigilant gatekeepers for decisionmaking and as powerful brokers for arts education programs with questionable educational merit (Chapman, 1982; Rush, 1983). This situation appears to have intensified in the 1990s. As long as public schools are unwilling to fully support K-6 arts education, outside grants are needed, and arts education policymaking falls into the purview of individuals outside education. Until arts education is funded through state and local mandates within the total educational budgets policymaking administrative agencies will exist that have their own economic and professional reasons for promoting the arts. Such reasons are not necessarily focused on real student achievement in the arts disciplines.

To Policy or Not to Policy

Policymaking is a time-consuming and intensive process. Asking critical questions and hoping for substantive changes is, however, perhaps even more intense and demanding. Answers do not come easily, and much suggests that more than good will and laudable goals are involved when policymakers decide upon an agenda. Once initiated, policies can take on a life of their own. Although participation in committee, taskforce, and reviewer activities can be frustrating and at times seemingly futile, the alternative of noninvolvement by professional arts educators assures that outcomes will not be supported by sound theory or research or by defensible practices. Shafritz and Ott (1987) suggest that more is to be gained from involvement than from acting as a critic once policy is formulated. Agenda formulation by professional arts policymakers has been and will probably continue to be the basis of much K-6 arts education. Arts policy has become arts education policy in the 1990s. As policymakers exert more influence in the classroom, arts educators will need to become extremely active policymakers and vigilant policymaking critics. Asking questions of policymaking ventures is one way of formulating courses of action whereby arts education programs can be more responsive to students, teachers and researchers.

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Author's Note

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Assessing Student Learning in the Arts: Building a Bridge Between Theory and Practice

Carol Susann Stavropoulos
The University of Georgia at Athens

ABSTRACT

Recent research in visual arts has resulted in the development of a range of methods for assessing student learning. Theoretically based in cognitive conceptions of learning, assessment models discussed in this paper have been applied in practice. Possibilities for the art teacher to apply such assessment methodology directly in the classroom setting are numerous. In addition, the assessment methodologies introduced can also be employed by researchers seeking answers to questions regarding students' learning in the arts.

During this age of educational reform, the arts continue to take a back seat to other content areas despite increasing theoretical and philosophical support. One reason reform leaders and educational traditionalists relegate the arts to the background of education is the persistent myth that learning in the arts cannot be assessed. The main objective of this article is to debunk that myth and build a bridge between theory and practice. Specifically, evidence demonstrates that learning in the arts can and is being assessed, and assessment in and through the arts expands teaching, learning, and program options.

PROMISING THEORETICAL FOUNDATIONS FOR ASSESSING STUDENT UNDERSTANDING IN THE ARTS

Promising theoretical foundations for assessing degrees of student understanding in the arts are emerging. One such model focuses on the students' knowledge base and application of knowledge-seeking strategies. Koroscik (1993) defines the

knowledge base as "all the accumulated knowledge, skill, and experience a student currently possesses, including what the learner already knows about the material being studied" (p. 21). Koroscik defines knowledge-seeking strategies as "the cognitive steps a student takes to construct new understandings, to seek new knowledge, and to apply previously acquired knowledge, skill, and experience" (p. 21). While classical models of assessment tend to focus on the student's knowledge base, researchers (Efland, 1990; Koroscik, 1992-1993, 1993; Koroscik, Short, Stavropoulos, & Fortin, 1992; Parsons, 1990) contend that assessment of art understandings should also focus on strategies learners use to organize knowledge.

Transfer

Transfer can be the result of employing knowledge-seeking strategies to make connections between the characteristics of the artworks and the student's accumulated knowledge or knowledge base (Koroscik et al., 1992; Koroscik, 1992-1993, 1993). The organization of the connections between the learner's knowledge base and the characteristics of the work of art can vary along a continuum from simple to more complex in structure (Koroscik, 1993). The connections students make when viewing works of art can determine whether they arrive at lower-order understandings, higher-order understandings, and misunderstandings. Understandings of art may, therefore, be said to vary in degrees of cognitive complexity, as well as accuracy (Efland, 1990; Nickerson, 1985; Parsons, 1987, 1990; Prawat, 1989).

Low-road transfer and lower-order understandings. Perkins and Salomon (1987) characterize the most common form of transfer as low-road transfer. The process of low-road transfer involves lower-order search strategies such as application of familiar vocabulary, recall of facts, correct description of instances, and/or memorization. These knowledge-seeking strategies tend to occur as the automatic consequence of mental practice, and are familiar operations performed intuitively and automatically (Perkins & Salomon, 1987; Salomon & Perkins, 1989).

High-road transfer and higher-order understandings. High-road transfer as defined by Perkins and Salomon (1987), implies "deliberate mindful efforts to represent principles at a

high level of generality, so that they subsume a wide range of cases" (p. 288). High-road transfer is a controlled and non-automated process which demands greater mental effort (Perkins & Salomon, 1987; Salomon and Perkins, 1989). According to Salomon and Perkins (1989), when mindful processes are evoked, an obvious response might be withheld in favor of a closer examination of the underlying meaning. Looking closer at a work of art facilitates alternative strategies, choices, and connections, which can lead to the construction of new structures of meaning. Constructing meaning through high-road transfer is a higher-order skill which promises deeper understandings and greater retention (Efland, 1990; Perkins & Salomon, 1987; O'Neal, 1992; Salomon & Perkins, 1989).

Assessment Strategies Based on Cognitive conceptions of Learning

There has been a scarcity of assessment procedures and/or techniques that adequately distinguish between students' lower-order and higher-order understandings of art. In the following sections, assessment strategies in terms of writing about works of art will be discussed; and both analytic and holistic methodologies for assessing lower-order and higher-order understandings will be introduced.

Assessment and Writing About Works of Art

Advocated by an increasing number of art educators and researchers, writing and talking about works of art encourages students to develop their verbal and perceptual skills. Further, writing about works of art is an effective way for students to arrive at deeper understandings of the meanings of works of art (Barrett, 1994; Getty Center for Education in the Arts [GCEA], 1985; Tollifson, 1990; Wilson, 1988).

Koroscik et al. (1992) found open-ended writing tasks were useful in assessing students' existing knowledge and their abilities to employ appropriate knowledge-seeking strategies. Since transfer is visible when students apply thinking skills in writing about works of art (GCEA, 1994; Koroscik, et al., 1992), assessment strategies discussed in this article focus on students' written statements concerning works of art.

"An integrated and active view of student learning requires the assessment of holistic and complex performances (Herman, Aschbacher, & Winters, 1992). An holistic and analytical assessment strategies derived from cognitive conceptions of learning have been developed for use in the field of art education. Piloted and field-tested in actual classrooms, these assessment strategies are now available for use by researchers and classroom teachers (Stavropoulos, 1992, in press).

Analytical Assessment of Verbal Statements about Works of Art

A criterion-based rubric for art education referred to as the Diagnostic Profile (Stavropoulos, 1992) provides a means to analytically assess written statements about works of art. Studies have shown the Diagnostic Profile to be both a valid and reliable assessment tool, and the instrument has been well received by art teachers and other professionals (GCEA, 1991; Stavropoulos, 1992, 1992-1993a, in press).

Diagnostic profiles represent the interplay between the students' knowledge base and their application of knowledge-seeking strategies. Categories within the *Diagnostic Profile* account for 60 possible learning outcomes within the formal, descriptive, interpretive, and historical dimensions of art understanding. Using these dimensions, art teachers can effectively discriminate between students' higher-order and lower-order understandings, and misunderstandings. The final assessment provides teachers with a characterization of the students' understanding. From this profile, the teacher can diagnose learning constraints and learning attributes.

Content validity studies indicate that a *Diagnostic Profile* assessment can be applied to a variety of data (Stavropoulos, 1992). These might include written statements about a single work of art or multiple works of art, written statements that have been verbally cued, and verbal statements that have been transcribed.

Content validity studies also found assessment categories within the *Diagnostic Profile* applicable to statements prompted by a variety of artforms. For instance, 98% of the categories could be applied to verbal and written statements stimulated by Western

art and fine art, and that 90% could be used with statements stimulated by Non-Western art. In addition, the *Diagnostic Profile* was highly rated for its applicability to written and verbal remarks concerning popular arts, folk art, crafts, antiques and heirlooms, and cultural artifacts.

Holistic Assessment of Verbal Statements about Works of Art

Holistic scoring of written statements about works of art is easier and less time intensive than analytic assessment. Student learning outcomes can easily be screened holistically according to formal, descriptive, interpretive, and historical content with the *Diagnostic Profile*. Moreover, lower-order and higher-order understandings can be effectively distinguished through an holistic application of the *Diagnostic Profile*. For example, by comparing written statements to sample lower-order and higher-order responses, teachers can match the overall quality of a student response to the sample it most closely resembles.

Holistic application of the *Diagnostic Profile* also enables one or more units within a student's response to be scored. Scoring units within a written response are assigned a weight of "3" (high-order outcome), "2" (outcome that falls somewhere in between a lower-order and higher-order outcome), "1" (lower-order outcome), or "0" (insufficient clarity to allow rating). With this holistic version of the *Diagnostic Profile*, teachers and researchers not only distinguish between higher-order, lower-order understandings—they can also tally in what dimensions these learning outcomes occur. Judgments are prompted with this method, and a consensus can be formed when more than one rater participates in the scoring session.

Holistic assessment with the *Diagnostic Profile* provides a quick overview of student learning and achievement. Holistic assessment also provides formative feedback, which can alert the teacher or researcher to both the students' strengths and/or obstacles to learning.

Bridging Theory and Practice Through Application Studies of the Diagnostic Profile Alternative Assessment Methodology

Patterns resulting from the application of holistic and/or analytic alternative assessments provide useful feedback about the strengths and weaknesses of individual students, classroom instruction, and the overall educational program. Analysis of patterns that emerge in studies can assist teachers, administrators, and researchers in diagnosing attributes and difficulties in learning.

Theory and practice merge in several application studies implementing both analytic and holistic versions of the *Diagnostic Profile* alternative assessment methodology. The studies discussed in the following sections focus on (a) the relationship between instructional outcomes and learning outcomes as assessed with the *Diagnostic Profile*, and (b) the use of multiple *Diagnostic Profile* assessments in distinguishing and characterizing the effects of instruction over periods of time.

The *Diagnostic Profile* and the Relationship Between Instruction and Learning Outcomes

According to Herman, Aschbacher, and Winters (1992) the cognitive learning theorists approach to knowledge acquisition supports the need to integrate assessment methodologies with instructional outcomes (p. vi). Therefore, it is crucial that alternative assessments (a) reflect the outcomes that occur through classroom instruction, and (b) distinguish more cognitively complex learning outcomes from less sophisticated learning outcomes. The relationship between instruction and learning outcomes are investigated in two *Diagnostic Profile* application studies that follow. The first study focuses on the relationship between observed discipline-based art education (DBAE) instructional outcomes and learning outcomes assessed with the *Diagnostic Profile*. The second study investigates the impact of a depth of understanding instructional approach on students understandings of artworks.

Relationship between DBAE instructional outcomes and learning outcome. As principal investigator, I observed a class of 3rd/4th-grade students and a class of 8th-grade students and the instruction they received over a period of nine weeks. Both the

3rd/4th-grade art teacher and the 8th grade art teacher taught concepts of DBAE, however, a sharp contrast in how they operationalized DBAE was apparent.

Observations of the 3rd/4th-grade class showed that students received instruction that prompted lower-order thinking skills. Students writing samples were expected to be heavily influenced by the art teacher's instruction which included (a) a lecture format where students viewed slides in a dark room as the teacher read a script, and (b) questioning and recitation of historical facts about artists and works of art and vocabulary terms.

Observations of the 8th-grade class revealed that students received instruction that encouraged higher-order thinking skills. For instance, these 8th-grade students (a) conducted their own research, (b) expressed their ideas through a range of writing activities, (c) constructed arguments and provided support of their stance with reasons, and (d) participated in art criticism activities and aesthetic inquiry. The teacher's implementation of these instructional strategies encouraged students to become active participants in their own learning.

Qualitative data in the form of written statements was then gathered from both the 3rd-grade and 8th-grade students at the end of the observational periods. These written statements were analytically scored with the *Diagnostic Profile*, and compared to the DBAE instructional methods implemented by the respective art teacher.

Results of the study demonstrate an extremely strong relationship between instruction received by students and the assessment of student understanding with the *Diagnostic Profile*. As predicted, the *Diagnostic Profile* analysis showed (a) a preponderance of lower-order understandings contained in the written statements of the 3rd/4th-grade students, and (b) the majority of the 8th-grade students written statements exhibited outcomes reflective of higher-order understandings. Furthermore, this study provides convincing evidence of the *Diagnostic Profile's* effectiveness in discriminating lower-order understandings from higher-order understandings (Stavropoulos, 1992, 1992-1993b).

Effects of a Depth of Understanding Model on Student Understanding

"Any study investigating factors which may influence the understanding of visual art information must initially be concerned with the way in which visual (pictorial) information is cognitively processed" (Short, 1993, p. 1). Koroscik (1982) developed a model which suggests that art understandings can be enhanced by focusing student discussions on formal qualities first, followed by descriptive content and interpretation.

Short (1993) incorporated Koroscik's "depth of understanding" model in a high school studio curriculum to provide students a foundation for discussion and writing activities concerning works of art. The purpose of this study was to determine whether studio curriculum based upon Koroscik's depth of understanding model would:

1. improve students ability to write about works of art;
2. improve students understanding of works of art;
3. improve students ability to interpret works of art;
4. challenge students' misconceptions that artworks are based on technique alone. (Short,1993)

To probe the effectiveness of a depth of understanding approach on student understanding, an experimental study design incorporating a pre-test and post-test measure. Four experimental groups were randomly selected. Three intact beginning level high school drawing classes participated in the study (n= 54). In addition, an intact class of advanced placement English majors with no previous art experience served as the control group (n = 28).

Two treatment group received the normal series of studio lessons in drawing. The same drawing lessons were provided to the third treatment group, but were accompanied with verbal interaction and writing activities about artists and works of art; and organized according to a depth of understanding model. The depth of understanding model provided curricular emphasis on dimensions of art understanding in the following sequence: formal qualities, description, and interpretation.

To demonstrate the effects of the semesters instruction, pre-test and post-tests directed students from each experimental group to analyze a work of art, and offer an interpretation. These written responses constituted qualitative data which required analysis. To characterize the differences in formal, descriptive, and interpretive historical understanding of the art stimuli, students' pre and post-test writing samples were analyzed with the *Diagnostic Profile.*

As a result of the treatment, students' overall understanding of artworks improved dramatically. The *Diagnostic Profile* assessment showed student gains in the amount of information they wrote, while demonstrating substantial growth in formal and descriptive understanding of the work of art. Additionally, a significant increase was noted in students' understanding of interpretive qualities in the experimental group that received instruction according to the depth of understanding model.

The *Diagnostic Profile* and Multiple Measures Taken Over a Period of Time

Herman, Aschbacher, and Winters (1992) contend "assessment systems that provide the most comprehensive feedback on student growth include multiple measures taken over time" (p. vi). In the three application studies that follow, multiple measures of *Diagnostic Profile* were employed in (a) distinguishing the effects of a year long writing-intensive DBAE curriculum; (b) a three year longitudinal study of honors students' reporting of artistic events; and (c) characterizing the effects of interactive media on the art criticism abilities of students enrolled in art survey courses.

Assessing writing intensive DBAE curriculum. In distinguishing the effectiveness of a writing intensive DBAE curriculum, a quasi-experimental study compared students' written responses to a work of art. Three intact 4th-grade classrooms received either a writing-intensive approach to DBAE, a non-writing approach to DBAE, or a traditional studio-based approach to art education throughout the school year. Pre-test and post-test qualitative data in the form of written statements about an artwork were collected from each group at the beginning and end of

the academic year. Pre-test and post-test data were scored holistically with the *Diagnostic Profile*.

The *Diagnostic Profile* analysis enabled comparisons of pre-test and post-test data within each experimental group. Both the non-writing DBAE approach and the DBAE writing intensive approach have impacted student ability to write about the art stimuli. However, the writing intensive approach to DBAE influenced students' ability to effectively communicate understanding a work of art most significantly. While studio-based art instruction provided fundamental experiences with art media and technique, students in the control group did not show any marked growth in understanding the art stimuli (French, 1992; Stavropoulos, 1994).

Longitudinal study of honors students' reporting of artistic events. This study examines the effects of art exposure in combination with required critical written responses on honor students' understandings of the arts. This three year long longitudinal study serves as a program evaluation of an honor's program in art at a small Southern college. The experimental component of the study explores the contribution of the honors' program required art reports to the aesthetic orientation of college students across three treatment groups. The researcher projected that involvement in an honors program specially designed to address professional engagement in various discipline areas (arts and sciences, business, education, and religion) would influence students' critical written responses about arts events. The study has four specific evaluation components:

1. Are students discerning? Are they able to select relevant information about which to write, and are they able to appropriately categorize this information?
2. Are students appreciative of the art events they report?
3. Are students well informed about the events they attend and discuss?
4. Do students perceive themselves as "critics"?

In the first year of the study, intervention included providing feedback regarding achievement levels students attained on written reports across a range of art events. This feedback centered around evaluation components 1, 2, and 3. In the second

and third years of the study, intervention consisted of stressing students' perception of themselves as "critics" in writing reports about art events. A random sample of written reports (n= 62) were selected from the stratified data pool collected over this three year period (N=300). The *Diagnostic Profile* assessment of written reports over this three year period provides a descriptive and diagnostic analysis of honors students' advancement in aesthetic orientation (Diket & Stavropoulos, in press). Regression analysis was also performed on variables such as length of time students were enrolled in honors program, departmental associations, traditional vs non-traditional student types, age, ethnicity, and grade point average. The hypothesis was confirmed—the honors program emphases and written responses exhibit strong positive relationships.

Multiple time series analysis of effects of interactive media. The effects of interactive multimedia on the art critical abilities of art students is the focus of a study currently underway at the University of North Texas. Learning through interactive multimedia provides for a level of visualization not possible with traditional slide study. A multitude of artworks can be studied in rich interdisciplinary contexts enhanced by audio, text, animation, full-motion video, and graphics.

The study will compare the effects of two levels of an interactive multimedia program versus traditional slide study on the writings of students enrolled in art history survey courses. The following research questions will be addressed through *Diagnostic Profile* analysis of students' written statements about a key artwork:

1. Will interactive multimedia prove to be a more effective instructional aid than slide study in understanding a work of art?
2. What kind of interactive multimedia system is most effective in promoting critical analysis?
3. To what levels of understanding (higher-order, lower-order, understanding or misunderstanding) will use of interactive multimedia contribute?
4. To which dimensions of art understanding (formal, descriptive, interpretive, historical) will use of interactive multimedia contribute? (Cason, 1995)

To better understand the educational impact of interactive multimedia on art learning, the study will incorporate a counterbalanced design. A total of 70 undergraduate art students will be randomly selected to participate in the study. Of these undergraduate students, 35 will be assigned to an experimental group, and 35 will be assigned to a Control group. An interactive multimedia program, authored by Audio-Visual Connection (AVC) will be utilized by the experimental group. Students in the experimental group will access the AVC interactive multimedia program in an Education Computer Lab as an additional study resource to the survey course. The supplemental study resource for the control group will consist of slides of art works shown in the lecture and the text. After the first measure, the groups will share treatments to control for the confounding variable computer familiarity. On the second measure, the experimental group will use the more interactive multimedia program authored by AVC.

At intervals following specific units of instruction, writing samples stimulated by the key artwork will be collected from both the experimental and control groups. These writing samples will be analyzed with the *Diagnostic Profile* in order to characterize incremental effects of interactive media on student understanding, as well as cumulative gains in student understanding over the course of instruction (Cason, 1995).

Concluding Remarks

In this article, promising theoretical foundations for assessing student understanding in the arts were discussed. Both holistic and analytic assessment strategies, based in cognitive conceptions of learning, were introduced. Finally, theory and practice was bridged through the citation of research studies with alternative assessment methodologies. These various studies demonstrate the effectiveness of the *Diagnostic Profile* in (a) showing the relationship between instructional outcomes and assessed outcomes, and (b) providing comprehensive feedback through multiple measures over time.

The importance of alternative assessment strategies lies in future applications of findings. "Quality assessment provides substantial data for making informed decisions about student learning" (Herman, Aschbacher, & Winters, 1992, p. vi). The *Diagnostic*

Profile provides an alternative assessment of the cognitive learning outcomes displayed by primary, elementary, and secondary school-aged students, and undergraduate and graduate students.

Findings and data generated through application of the *Diagnostic Profile* can inform teachers, administrators, and art education researchers about emerging programs in art education. Since the *Diagnostic Profile* works with random samples from populations, results provided by large-scale studies can (a) assist in designing more effective curricula, (b) demonstrate to parents that art programs make a difference, and (c) assist in advocacy efforts by providing comparative data. Such efforts might help secure funding for future research in art education and assist policy-makers in determining more equitable allocations of educational resources.

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Semiotics and Art Education in American Cultures

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Abstract

AERA 1995, provided a unique opportunity to work toward transcending educational boundaries when art educators served as chairs of both SIG: Arts & Learning (Diket) and SIG: Semiotics & Education (Smith-Shank). They joined forces to co-sponsor a session examining the intersection of art education and semiotics. This joint endeavor resulted in insights into the complexity and multiple facets of the art education profession, the role(s) of semiotics in learning about art and visual culture, and perhaps most importantly, the interest that educators outside the art education conversation have in art and visual culture issues and research. This paper highlights the intersection of art education and semiotics within the practices of six art educators.

Semiotics and Art Education in American Cultures Introduction

Deborah L. Smith-Shank

The artificial barriers that contain/constrain disciplines within schooling are often duplicated by the orchestration of AERA meetings, during which open dialogues between SIGS and Divisions are rare occurrences. The 1994-95 period provided a unique opportunity to transcend these barriers when art educators served as chairs of both SIG: Arts & Learning (Diket) and SIG: Semiotics & Education (Smith-Shank). We joined forces to cosponsor a session and invite panelists to discuss issues common to both art education and semiotics. Our objective was that both special interest groups would gain insights into the interests of the Other. Because all panelists are visual art educators with different levels of experience in the area of semiotics, Marcel Danesi's (1993) book, *Messages and Meanings: An Introduction to Semiotics* was used as a springboard for discussion.

According to Danesi (1993) "the sense of sight constitutes an important source of message- and meaning-making. Visual significations and communication are testaments to the fact that we use sensation (in this case visual) as the substance from which we make our signs. Visual sign-making is probably the oldest form of representation in the human species. There is no culture without visual art....The brain's ability to manufacture images is more important to cognition than is the presence of the verbal structures that we use to carry our thinking load" (p.81).

How do individual art educators prepare students for visual sign-making and cognitive visual de-coding? Members of multicultural postmodern societies are sensually bombarded with a plethora of visual signifiers to the extent that Danesi suggests that we have become a "visually-mediated society." (p. 81) In what ways do semioticians address visual culture?

In spite of efforts of semioticians such as Saint-Martin (1990), Preziosi (1989), and others, semiotics has remained primarily a field which focuses on the written word, and most criticism

has been literary, rather than visual. Art educators (with some notable exceptions including Chalmers, Duncum, and Hagaman) have generally ignored semiotics.

What happened when art education met semiotics? As I write this introduction a month after the meeting of AERA, I continue to find a grin on my face as I think about what seemed to be an incredible merger of the two areas. The audience for our panel discussion consisted primarily of educators who were not members of the art education community. We modestly assumed that they would not be too interested in art education issues. How wrong we were! Lively, lengthy, and in-depth discussion followed individual reports of our own work and research in art education. The audience was interested in our perceptions, explanations, and experiences of visual culture. They were excited about art educational practices which were *very* different from what they expected.

Art education is not a known quantity to other disciplines. We have talked to ourselves for too long and have neglected our brothers and sisters whose educational practices might be enriched by encounters with ours. We art educators would also benefit from learning about other disciplines. This panel was one step toward cross-disciplinary communication about visual culture—which is neither the purview of art education nor semiotics, but rather transcends disciplines, philosophies, and methodologies. The success of this panel has shown us that we currently have an incredible opportunity to share our art education practices, theories, and insights with the wider educational community, but only if we are willing to leave the protection of our own kind and face the challenges of the Other.

Brief snapshots of art educational practices by the members of the co-sponsored AERA panel (Arts & Learning and Semiotics & Education) follow. They are a first attempt by the panelists, in ongoing research and practice, to map the intersection(s) of visual culture, art education, and semiotics.

Participating in the Performance of Semiotics

Read M. Diket

Presence within this "Performance of Semiotics" does not signify expertise in the megafield of meaning making. Rather inclusion on this panel can be likened to "all roads leading to Rome," resulting (as the reader will see) from travel along interconnecting paths.

In *Semiotics and Fieldwork,* Manning (1987) discusses three traditions within the field of semiotics. What I do in attempting to find meaning in the moment seems similar to actions Manning ascribes to phenomenological/existential fieldworkers. Fieldworkers attempt to relate social and psychological pressures (found in environments not assumed to be consensual or cooperative) to analog forms.

To test the application of semiotic structure to societal education, I presented papers last fall to educators of gifted children. On the first occasion, I discussed "Art and Society: Cues in Images" at a state convention. A later paper at a national conference, titled "Social Inquiry through Visual Language," explored a semiotic explanation of interpretation after Danesi (1993) who holds that new information and unfamiliar personages and situations first function in the mind as codes and contextual information.

The common theme of both conference presentations was "doing semiotics", unconsciously or consciously. Both presentations considered images instrumentally, as vehicles for communications and miscommunications in society. Aesthetic concerns are often paramount in educational contexts with art. Often the art class is laboratory like and participants usually seek the more universal features in visual works. Matters of meaning and societal response as reflected through visual art relate to "different goals of truth, different kinds of data" (Manning, 1987, p. 20). The audiences easily grasped the main points of my discussion which centered on the worlds outlined by Danesi (1993) and transactional relationships between subjects and objects. Danesi abstracts a sensory world, an egocentric world, and a societal-based world. By way of a contrast, worlds as discussed by the philosopher Kant

include three cognitive divisions: empirical, moral, and aesthetic, all essentially domains of objectified knowledge.

The idea of representation presented as part of "Cues in Images" includes forms through which human beings represent the world. The primary forms (icon, index, symbol) resemble, or signify through direct or conventionalized means, the referents. For example, John Alvin, American graphic designer, created the film ad for Steven Spielberg's *E. T.; The Extra-Terrestrial*. The work depicts the point of contact between a higher being and a human child. "Reading" the text and images from the top downward the observer finds this order:

1. HIS ADVENTURE ON EARTH

2. Left side upper area picture plane: Elbow and forearm of skeletal being angled to disproportioned hand with extended index finger/point of contact with star in mandala/child's hand and forearm reaching from from upper third picture plane right. Lower side of arm to hand configurations illuminated by light writing, *E.T.*, against background of Milky Way-like star system

3. Above title: A STEVEN SPIELBERG FILM

4. In light writing: *E.T.*

5. Below title: THE EXTRA-TERRESTRIAL

Lower one third of vertical picture format:

6. HE IS AFRAID

HE IS TOTALLY ALONE

HE IS 3,000,000 LIGHT YEARS FROM HOME

7. View of curve of earth, with continent (not clearly specified) illuminated from above light writing, more writing (credits) barely illuminated against ocean blackness of world

The artist draws upon familiar Western imagery, mirroring the touch by which God awakens the Biblical Adam in the Sistine Chapel. However, one need not know the Michelangelo depiction to understand the import of contact. Like Michelangelo and film

maker Spielberg, poster designer Alvin relies upon icon and index. Michelangelo's God, though symbolically larger and older than the Adam he creates, is obviously the prototype for man. The alien being is presented as an icon, resembling humankind imperfectly. E. T. is located as a higher order of life by size and through symbolic placement in the picture plane. Alien status is signed by placement against a star filled expanse, E.T.'s arm arches above the earth as does outer space. In contrast, the human child's arm restates the upward curve of the earth. Against the coolness of star filled space and the blue/blackened earth, the warm coloration of the child's arm, as does the grayed, coarse warmth of the alien's skin, glows with life and vitality. Vividly, the poster conveys an expectation for new understandings through touch. Alvin's poster plays to all the domains: a world of physical objects and unconscious states; a world of subjective experience and self who consciously differentiates and imagines; and a world of objective knowledge, cultural and artifactual. The experience of the poster and movie for children may be largely unconscious and concrete; adults may perceive the works as mirror images of global culture.

Spielberg's E.T., here examined through Alvin's graphic simplification, attests to the visual power of icon (looks like Michelangelo), index (is the pointing finger), and symbol (alludes to conventional law, such as in Biblical text). An apparently simple movie poster incorporates multiple worlds and moves its audience in predictable and discernible ways. The most elemental feature of the work, touch, is a universal.

Using the language of semiotics, teachers can precisely explore meaning making with students within and then across cultural settings. I find it easier to begin with works like E.T. which are assessable to all. With some experiences in common, groups can relate to culturally explicit visual works such as are produced by shaman, made as funerary art, or constructed as part of making sense out of life. We read around the art to discover how its makers perceived it, to decode customs and practices related to the art, so that we might comprehend some specifics of Others' world views.

Donning Semiotic Lenses

Kit Grauer

As a pragmatist, I approached this session with an overriding concern that the perspective gained by donning semiotic lenses should be useful to me as an art educator. The view that I chose to focus on was the relationship of visual art to culture and context, and even more specifically, how this relationship was significant in teacher education classrooms.

The semiotic relationship between objects, codes (or culture) and context is examined by Danesi (1993) with a particularly appropriate example for art educators. He suggests that a crumpled cigarette package encountered on the street would be interpreted as "garbage." However, if this same cigarette package was encased in a frame and hung on an art gallery wall, visitors to the gallery would view it quite differently and may interpret it as a "sign" of a throw-away society." The changed relationship between the object, the understood codes of the culture attending art galleries and the context of a gallery changed the significance of the object. How does this relate to what I do in my teacher education courses?

In my art methods classes, one of the art forms that consistently appears in the repertoire is a selection of Chilean arpilleras. Embodied in these deceptively simple fabric collages, made in women's collectives during the military dictatorship in Chile, are multiple layers of meaning.

My students and I start by viewing these pieces as though we were part of the intended audience for the art. I show the video "Teaching Human Rights Through Chilian Arpilleras." The video highlights the conditions in Chile where women, affected by the government's civil rights abuses, began making arpilleras to signify conditions in their country and to provide a meager income for the families of the disappeared. The arpilleras were smuggled out of the country by sympathetic travelers, often teachers. We contemplate these images, keeping in mind the assertion of Clifford Geertz (1983) that art is more than a symbol to transmit meaning. Art is in itself semiotic, a mode of meaning making. He suggests that art gives visible, audible and "tactible"

form to ideas so that we can respond with our senses and emotions and then think about our response. Art is a mode of knowing as well as communicating. The student teachers are always overwhelmed with this introduction. They initially see the bright coloured fabric and cloth figures and expect the art to be childlike. They are astounded by the complexity of the what, who, why, and how of this art. The discussion is animated and these novice teachers search the images for clues to understand the pieces.

Change the context, and we view these pieces from the perspective of where they were shown in Vancouver. The arpilleras were shown at the Anthropology Museum, not the Vancouver Art Gallery. We read a review of the exhibit that never once refers to the arpilleras as art. The discussion is fast and furious and turns to issues of art versus craft, high art, low art, textiles as an art form, women's art, feminist art criticism, etc.

Change the context again and place the arpilleras where they are now, in an art education classroom. What does it mean that a teacher would chose these images over the vast possibilities that exist? How does what we chose signify our cultural codes and values? Where were issues like aesthetic scanning or formal properties in our previous discussions? What is it that we really want our students to learn? The discussion now is highly introspective. We examine our own beliefs about art education. A semiotic perspective was more than useful in teacher education; in many ways it made us more thoughtful.

Clues, Worldviews, and Art Education

Rita Irwin

What clues present in visual expression tell us when something is art or is not art? As an art educator concerned with providing art curriculum content dealing with indigenous peoples' art forms, I face not only a resistance toward studying the artistic history of such cultures, but I have also been confronted by my own and others' misunderstanding of the context in which the "art" has been produced (Calvert, 1988).

In research work with a nearby First Nations community, I needed to confront my own assumptions about what art is. For instance, in interviews with elders I tried to encourage them to

talk about Sechelt customs, artforms, traditions, and a number of other ideas. Although I had long known that in most, if not all indigenous cultures, no translation was possible for the word "art" (College of Webster Art Museum, 1992, Sakes, 1987), there were many times that the participants and I believed there must be a corresponding notion. Perhaps it would be found in a similar concept, or a story, or even a forgotten word. But what I soon found out was there simply was no concept in the Sechelt culture that would parallel the concept of art in the dominant Western tradition. Instead, the First Nations peoples of generations ago and even some today believed in the unity of life, that all things were connected and cherished through a sacred source, and that life was meant to be lived in the moment. The experience of living was of ultimate importance (Wade, 1986).

I share these ideas because as a member of the dominant society I was raised to believe that once line, shape, color, texture, and value come together, art begins. Art continues through communication, emotional response, critical review, and aesthetic perception. I learned to judge good art from poor art, high art from low art, and to apply a host of other categories related to standards in art production. Yet, for art educators today, these aesthetic categories are called into question. Questions typically begin by critiquing the criteria of categories based upon the many aesthetics found in a multicultural society. As a result, interested art educators are incorporating works of art from many cultures into the curriculum. However, the questions seldom go deeper, that is, to actually question the construct itself.

When asked to discuss nearby pictographs, Sechelt Elders told me stories of what these linear images have meant to their ancestors. Usually, these stories told of excellent fishing holes, directions to campsites, or communicated events to passerbys. Their stories never referred to the pictographs as art, rather, to meaning-making within the culture and community. These images are not seen as separate from the ongoing lives of the people producing or reading the images. I say this because, when I have asked elders to try and define art for those outside their culture, the elders inevitably say something to the effect that art is life. Art is in everything. Art just is. These reflections become even more apparent to me as an outsider trying to learn about the daily

lives of traditional First Nations peoples. In many ways, as those raised through traditional ways have sometimes said, the beauty of nature was not recognized as it is now. It was taken-for-granted. People did not speak of beauty or the aesthetics of their surroundings. Life was lived in the moment. Life was experienced and appreciated. Life was certainly not categorized.

So what might these thoughts say to art educators interested in semiotics? Visual signs are everywhere but knowing what the signs mean for the makers is often difficult without the maker's explanation. I see some art educators attempting to teach art through many visual sources, including imagery from many cultures without taking the necessary time to understand the worldview of the maker (Irwin & Farrell, in press). But many times art educators are ill-prepared to question our assumptions about basic concepts that drive perceptions of the world. Yet if we can begin to question our understandings regarding the content and context of the images, we might transform our own underlying understanding of how knowledge is socially constructed.

When we read visual images according to our personal worldviews, we apply our own understanding of the world. This may be a valid form of knowledge construction, especially in a postmodern society, but it is only one way of constructing meaning. Meaning-making may be transformative for all of us if we can learn from the content and context of visual image production. Enlarged responses will bring us closer to understanding our own implicit and explicit definitions of art.

Graffiti Art and the Politics of Culture

Carol S. Jeffers

In May 1994, National Public Radio (NPR) produced and presented its series, "American Culture Wars: The Search for Common Ground." Tapes of this series, purchased from NPR, were made available to gallery visitors. Invited to respond visually or verbally to questions about American culture wars and a search for common ground, visitors to a university fine arts gallery created a piece of graffiti art. These visitor-artists, who signed the piece, "LACHSA," (the acronym for Los Angeles County High School of the Arts), used colored markers and cut

paper to create an aesthetic object having certain visual properties and content. For example, the question, "what about women--the oppressed for the longest time?" appears in green marker. "Persecute the Catholics," "Bondage U.S.A.," "Gays," "takes one to know one," I love Will," "survival," some Chinese characters, purple slashes and jittery lines also appear on the piece.

Dominating the piece are several different references to Proposition 187, California's 1994 voter initiative denying state services to illegal immigrants. Black letters spelling out "Proposition 187" are visible inside the "no" symbol—a large red circle with a slash through it. Flanking the red circle are some swastikas and the slogans, "Brown power" and "hell no, we won't go." The word "racism" is written in brown and several brown cut-paper rectangles are pinned on the piece.

This example of graffiti art appears to fit well with Danesi's view that art is "text constructed in a visual mode" (1993, p. 77). Indeed, the signs, symbols, and slogans of this piece may be understood as an "artifactual means of evoking fundamental feelings and sensations" (p. 77). In this case, there is a juxtaposition of artifact with anger, outrage, love, fear, and resentment that is, in Danesi's words, "a powerful means of making meaning in the world and extracting meaning from it" (p. 77). These high school artists seem to be making and extracting meaning from their search for, among other things, their sexual, social, and political identities.

This and other pieces of graffiti art can be understood in other ways. For example, the piece may be understood in terms of the context in which it occurs. Created and exhibited in a gallery connected to their school, the hate speech, swastikas, and slashes off this piece are seen as the work of passionate student artists, rather than as vandalism.

From their perspectives, critical theorists may understand this piece not as "text," "artifact," or as aesthetic object in context, but rather, as representing "certain ideologies and ethics present at a given time" (Lankford, 1992, p. 12). As such, this piece provides a critical response to socio-political forces that disenfranchise individuals and groups. Moreover, this piece serves as a proposal to improve aspects of society. By making individuals more self-aware and socially-aware, a piece such as this can moti-

vate action for social change. In this view, the high school artists, who are becoming aware of themselves as socio-political beings and change agents, have a role in creating a forum in which socio-political and cultural issues are raised and blended with art. Through the eyes of critical theorists, then, this piece of graffiti art invites the artists and viewers alike to examine the hidden dynamics of art and culture.

To understand this piece of graffiti art from multiple perspectives is to delve into the complex relationships between artists, viewers, and America's culture wars, between text and context, and between aesthetics and the politics of culture.

Everyday Images, Art Education & Semiotics

Sally A. Myers

The area of semiotics felt like a hospitable place on my first journey through Danesi's book, *Messages and Meanings...* (1993). Semiotics and art education share ways of noticing, examining, and making sense of the images and language that contain messages from which we make meanings. My students, elementary education preservice teachers, often seem to think that important images are found only in museums and galleries. One of my goals is to show them that images are all around them and effect every aspect of their lives.

There are many links between semiotics and my vision of a good art education program for elementary education preservice teachers. My program rationale is based on the work of an educational philosopher, Harry Broudy. Through the links between Danesi's and Broudy's works are many, I would like to consider two ideas here: (1) the notion of what is basic to being educated, the allusionary base; and (2) the many unexamined images in everyday life—especially in metaphoric language and popular culture such as cartoons.

The Allusionary Base

Education takes place as students acquire an allusionary base. The term allusionary base refers to the structure, ideas, and images we use in order to know a certain discipline. Once we begin to acquire an allusionary base, we see the world *through*

new lenses. With luck and perseverance we reach the educational goal of "enlightened cherishing" (Broudy, 1972), a state in which we acquire even more information and care more about it.

In art, vocabulary, history, context, and artifacts that make up the structure of the discipline inform the allusionary base. A rich and varied allusionary base can allow us to understand more about novel images and experiences. To be considered educated, then, a student must acquire an allusionary base formed of important concepts, images, and ideas in each subject. This acquisition of new ways of looking and seeing forms the bridge between Danesi's and Broudy's work and my teaching. An example that combines the world of images, allusionary base, and everyday life is our use of language, especially slang which is made up of images and metaphors that allude to shared ideas.

Seeing Through: From Denotation to Connotation

Art education is concerned with images which are not always concrete objects or artifacts. Images are also embedded in language. We often depend on the metaphoric or connotative meaning of language rather than the literal or denotative meaning. "It is almost impossible in the modern mind to separate imagistic from verbal thought" (Danesi, 1993, p. 69). Phrases of everyday life like Chill out" or "my feet are killing me" illustrate some metaphors through which we make ourselves understood.

To illustrate this, I showed my students a close-up photograph of a dinner fork lying on a yellow stripe, painted on a black highway. The caption read "A fork in the road." That literal interpretation of the phrase offered little information. The information was found in the connotation, the metaphor, or as I pointed out to my students, in the image created by the word.

Because our verbal metaphors merge with our allusionary base, we must be ablé to imagine the image situated in the metaphor to understand other's speech. This is more obvious when we speak with someone with whom we share allusions; then the references "go without saying" to the initiated—that is, those who share our allusionary base in that subject.

Danesi has many good examples of this. I particularly enjoy his example of language shared by Harley motorcycle

riders. One rider might meet another and say, "Nice dresser. What year is your shovelhead?" by which they mean "I notice you are riding a motorcycle fitted out for touring at the Harley Davidson factory. It looks pleasing and I appreciate the way you are taking care of it. I can tell from the configuration of the motor it was made between 1966 and 1982, I was wondering which of those years it was manufactured?"

This example helped my students see one way we all share (or do not share) images, language, and the images of language. As the students who attended my classes acquired an illusionary base of images, ideas and concepts from the visual arts, they begin to share a language of images. By seeing through these images, they begin to notice references to styles, artists, and appropriated images and ideas all around them from *Vogue* to Wal-mart advertisements.

Another example I use to illustrate the allusionary base and images from everyday life is by inviting the students to consider a few cartoons. Through cartoons are not always thought of as the special purview of the educated, I find they are an easy way of showing how art, images, and everyday life come together.

Seeing With: Allusions as Cartoons

Images, metaphors, allusions, and everyday life merge in the cartoon. Though many studies could be done on cartoons as mirrors of life, my interest is in cartoons that refer to images and ideas from studio art, art history, criticism, and philosophy. When Lucy stares at Charlie Brown's newly made snowman, places her hands on her hips and says, "Yes, but is it art?" we can all see how aesthetic questions appear in everyday life.

It is equally easy to find many cartoon references to art history. Those who have acquired an allusionary base of art history images thorough which to see the cartoons appreciate the humor on many levels. In one cartoon image, a nude woman rides down a banister backwards. On the wall beside her she makes black circles with a can of spray paint. The caption reads "Nude Defacing a Staircase". The image is silly and rather funny at first glance. As you read the caption, you may recall Decamp's *Nude Descending a Staircase* and laugh again at the connection in

the title, then as you juxtapose this silly image with the serious painting, you may laugh once again at the comparison.

In another cartoon image by Barzotti, a small man is added to the center of Matisse's dancers in the image *The Dance*. The small man asks, "Do I have to remind you people that we're facing a hostile takeover?" of the oblivious dancers all around him. Though the image might make you laugh because of the tension between the man and the dancers, only those who have acquired the image of Matisse' dance as a part of their allusionary base can see through to the Matisse painting and fully appreciate the joke.

Semiotics and Art Education: Future Conversations

Through examples such as these, I explain and illustrate how the world of images surrounds my students and try to make them aware of what they may be overlooking. This awareness is a part of art education and, it seems, a part of semiotics. Danesi's book opened a door to a new awareness of semiotics. It has allowed me to see my own ideas concerning images, meanings, and messages in a new way and to find others who have taken other views of similar phenomena. I look forward to future conversations that explore the many links between art education and semiotics.

Semiotics and Visual Culture

Deborah L. Smith-Shank

In Western cultures, modernist artwork has been prioritized and naturalized, causing its constructed unity to appear as given and enduring. It is hard work to take students who are most familiar with the modernist tradition in art and encourage them to look beyond these parameters. It is even more difficult to leave the comfortable institutional walls of higher education to take on the beliefs and ideologies of non-students! In classes, and in public lectures, I consistently use feminist artwork, popular culture forms of art, and non-Western artwork and artifacts to challenge the philosophy of "significant form," and "value-free" art.

People respond most readily to artwork they can understand. People learn when the subject relates, even tangentially, to what they already know something about. Everyone knows something about art within their own cultures. I have conducted microethnographies dealing with the art and artifacts of small, hiddenstream cultures which have served to illuminate "artworlds" rarely studied within the parameters of the practice of art education. These cultures are invaluable resources for understanding aesthetic experiences and teaching philosophical aesthetics, for exploring how human values intersect with taste, and for breaking the habits and exclusionary practices of modernist "connoisseurship."

Three of the off-beat examples of small cultures I have studied include owners of "Bathtub Madonnas," collectors and vendors of "Velvet Elvis" paintings, and "Deadheads," followers of the Grateful Dead rock band. Less threatening artworlds include those of pre-service elementary teachers, culturally advantaged high school students, and African-American women over the age of 70. In each or these small cultures, artwork is made, bought, sold, taught, and discussed. People within these cultures are identified as artists, historians, critics, collectors, and agents. Small cultures are indeed artworlds and can serve as evidence of multiple co-existing, rich visual cultures. By acknowledging the breadth of small cultures, by responding to the visual signs of these artworlds and especially by questioning our responses to them, we challenge the status quo and open the art education and semiotic conversations.

Conclusion

Deborah L. Smith-Shank and Read M. Diket

Two aspects of the art education panel discussion bear remarking upon: (1) each panelist discussed specific learners in relation to specific types of art, and (2) each attended to different aspects of Danesi's explanation of semiotic structure. The application, after the fact, of semiotic theory to ongoing teaching events in the professional lives of these art educators proved markedly

apt across a wide range of experiences, teaching styles, interests, cultures, and constructs.

Unlike the arbitrary boundaries of art discipline areas, or even the pantheistic natures of sciences, semiotic theory corresponds to the many ways in which ordinary human beings experience and interpret the world. This leaves us to ask, "Why not use in one's teaching practice that which does not confound the product, but rather, informs the process?" Whether or not teachers tell students about semiotic theory as it pertains to experiencing and communicating artistic ideas within and across cultures, participation in dialogue structured by the teacher/facilitator along some semiotic pathway vastly benefits all concerned. Semiotic pedagogy aligns personal, pedagogical, and artistic experiences within sectors of transferable, generalized experience. After all, semiotics arose from the same idea pool which fertilized the field of art education. Semioticians seek to understand "the nature of meaning, cognition, culture, behavior, and even life itself" (Smith-Shank, 1995). The presentations of the art education panel members demonstrated the relevance of semiotic reasoning to learning about art and visual culture. Perhaps even more importantly, the enthusiastic response to the panel discussion by members of the educational community outside the art education discipline emphasized the relevance of art, visual culture, and semiotics to interdisciplinary teaching and learning.

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Arts Integration: Semiotic Transmediation in the Classroom

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Abstract

This study describes two years of research with the Arts Integration Program (AIP) of the Tucson Pima Arts Council, Tucson, AZ. AIP supports teachers in integrating fine arts activities into their classroom. AIP provides lesson outlines and demonstration lessons by arts specialists in music, dance, theatre arts and visual arts. The initial phase of this study looks at the ability of teachers using AIP lesson outlines to successfully deliver curriculum content and effect student attitudes and perceived self-efficacy. Fourth graders showed short term gains in core curriculum taught through AIP. Teachers were very responsive to the new lesson ideas. The second phase of this study is about the implementation of a year-long Mentor-teacher process for promulgating AIP' in theatre arts and creative dramatics in the classroom. In this process, teachers with one year's experience with AIP were teamed with teachers new to the program. Teacher journals, classroom observations, interviews and videotapes were analyzed. This data showed how such a program can work to bring transmediational experiences for the children into the generalist teacher's classroom as they learn to make meaning in a variety of sign systems. The Mentor-teacher process is also shown to be an effective way to make the most of outside arts resources.*

The Arts Integration Program (AIP) is, fundamentally, a program supporting generalist teachers who are interested in using the arts in their classroom. AIP provides workshops, demonstrations by arts specialists, ongoing support, and consultation. The AIP Theatre Arts lessons provide ways for teachers to bring theories into practice in their classrooms. Many teachers are responding to the current published research in sociosemiotics: which utilize an array of negotiated sign systems to express and make meaning (Suhor, 1992; Berghoff, 1993), for example. Gardner's (1991) concept of multiple intelligences is also having an impact in the classroom. Bruner (1991) writes that we have developed "tool kits", which allow us to make meaning in many different media.

Eisner (1994) suggests that schools teach "forms of representation [art, music, dance, poetry, literary text, mathematics, science, etc.] . . . each carries with it its own parameters of possibility for the construction and recovery of meaning." (p.88) Each form is subject to "different modes of treatment ," i.e., language can be literal or literary, music can be mimetic or expressive. And, ". . . each form of representation can be variably located on a syntactical structure. . . from rule-governed to figurative." (p.88) Eisner holds that children who have these educational experiences are better able to make sense of their environment.

Many educators are concerned about having to develop new means of assessment in response to these new learning paradigms. Mastery of new mediational means, or sign systems, as tools can be assessed by the learners increased "ability to participate in qualitatively new collaborative activities" (Moll, 1991, p.13). Theatre arts activities, for example, encourage children to bring their own knowledge of the physical and social world into the classroom. In a Vygotskian sense, the theatre arts activities make them realize that they are "manipulating the literacy process and applying this to reorganizing future experience or activity." (Moll, 1991, p.13)

AIP teachers engage their students in fine arts activities that can be tailored to curriculum goals. Arts experts work with classroom teachers, introducing ideas and techniques. The children learn in an environment that encourages and values their aesthetic responses to new knowledge.

The manipulation of art materials and media from several sign systems allow children to actively construct knowledge. This brings together core curriculum matter and socio-historical development. The children use the information and come to process it in their own terms. In a reciprocal engagement of the teacher and pupils, each supports the other as art skills and confidence grow. Teachers use and adapt the AIP activities to build constructive classroom learning environments. Teachers and students create in the classroom much as artists utilize the resources of their studios (Kirby & Kuykendall, 1991).

Initial Study (AIP I)

In 1990, Fisher, as director of Arts Education of the Tucson Pima Arts Council (TPAC), developed a program of integrated theatre arts lessons for grades K-8. These lesson outlines have been used and evaluated for five years in over 75 schools in southern Arizona as a part of the Arts Integration Program (AIP). AIP provides similar programs in music, dance, and visual arts.

Beginning in 1992 , supported by the Arizona Arts Education Research Institute and the Tucson Pima Arts Council, we undertook an inquiry to ask whether assumptions made about the program at that time were correct. Our first study asked: Did the children pick up the imbedded core curriculum material? What was the effect on the students and on the classroom learning environment? And, How did teachers feel using the Arts Integration Program lessons for the first time?

Four teachers in four schools participated in the program for the first time. Their one hundred fourth graders were tested on lesson concepts before and after each of eight AIP lessons during one semester. The learning objectives were in math, social studies, history, science and language arts. Based on responses from teachers who had used the lessons for several years the most highly rated Arts Integration Program lessons in dance, theatre, music and visual art lessons were chosen.

Content area tests

Tests on lesson content material were administered in the experimental classes before and after each lesson. The lessons were called: Mayan Math, Musical Instruments, Say It Like

You're..., Parent/Child Relationships, Sculpture, Heraldry, Gravity and Energy. What we learned from this first study is that students "got", or assimilated, the intended information through the Arts Integration Program activities in the short term of this study. Their test scores went up almost universally after the lessons, demonstrating that learning was taking place in conjunction, at least, with the AIP activities. Children who participated performed consistently better on the posttests. For example, on the Energy lesson, an increase of 36% in right answers over all classes was measured.

In addition to the content area tests, a student questionnaire, observations, teacher interviews and journals were used to describe the effects of the program. The goal was to take a systemic (Salomon, 1989) look at the activity, painting a broad picture of what was happening in the classroom. The questionnaire (Betts & Hicks, 1994) was devised to look at change in how students felt about art, about school, and about themselves. The questions were analyzed in three categories:

1. *Perceived self-efficacy* (Likert-scaled questions). The student's belief in their own abilities, both artistic and scholastic: their perceived self-efficacy. How competent a musician or math student did they think they were? (Bandura, 1993)
2. *Attitude* (Likert scaled questions). The student's liking or disliking of school and art activities. For example, how did they feel when it was time for visual arts? or social studies?
3. *Linguistic domain* (Open-ended questions and group collaboration). The language the students' used to describe the arts and their criteria for what is art. Why they think it is important to learn about the arts. What was their linguistic domain for art and its place in learning? (Markman, 1989)

The questionnaires were administered at the beginning and end of the Arts Integration Program semester to the four classes and to another class of non-participating fourth graders. This control class fell in the mid-range of most of the experimental classes determiners: ITBS scores, SES, demography, etc. This class had no arts integration program outside their curriculum.

The questionnaire results of each class were compared to this control group.

In the experimental classrooms several aspects of the learning environment were recorded. Teachers were observed during the semester and interviewed at the beginning and end. How did they feel about doing arts activities? What was their preparation in the arts? Did they see school art as basic or ancillary to the process of education? The participating teachers were new program volunteers. Their interviews before and after the program showed a pattern of change related to the experience.

Results

In analyzing categories one and two, perceived self-efficacy and attitude, we found that the initial one-semester-long treatment did not make either significant change or difference for most of the items on the questionnaire for most classes compared to the control group. There were indications, however, that interest in school in general was significantly sustained in the experimental classes compared to the control group. No adverse effects or reactions were noticed during the study.

In analyzing the linguistic domain category of the questionnaire, we found that the language the children used to define and discuss the arts showed noticeable change over the semester. Analysis showed a decrease in career-related language and an increase in academic and cognitive terms that showed students' awareness of their own learning processes.

A linguistic domain is the expression of a group's culture, knowledge and interests. The linguistic domain of each classroom was examined in relation to the arts because it contains the seeds of new knowledge gained. It may also indicate change in the children's linguistic environment related to their experience of the Arts Integration Program.

Data for the linguistic domain analysis was gathered in two ways. First, to get a picture of the children's linguistic domain relating to art they were asked at the beginning of the questionnaire to answer the question, "What are the arts?"

This is the only question on the first page of the Perceived Self-efficacy, Attitude, and Linguistic Domain Questionnaire. The

protocol called for the questionnaire to be administered with as little discussion as possible before the students were finished. In this way it was hoped to minimize the effect of the language of the rest of the questions on the children's responses.

The responses of each child were compared for change in the character of the words used. The change each class showed over the course of the Arts Integration Program reflects the students' new construction of meaning. Responses to this question showed not only some predictable language use, but also revealed some interesting associations and change in word use.

The children's responses were coded in the six categories:

1. Affect: "Pretty things I like."
2. Self: "When I draw"
3. Activity/process: "Drawing and painting."
4. Other individuals: "Picasso"
5. Object/thing: "A painting."
6. Subject: "Art class"

The seventy-eight students in the participating classes who filled in both the pre- and post- semester questionnaires showed a strong initial tendency to define art as an activity or process (e.g., drawing, learning). Totals in this category increased over the semester. Table 1, below, shows the results of this question. Class 1 showed a strong, almost 50%, gain by the posttest. Conversely, these classes showed a lessening tendency to classify the arts as objects (e.g., paintings). The following chart shows the distribution of responses to question One. Class 5 is the comparison class, which did not use the Arts Integration Program lesson outlines. The last column is a total for the experimental classes 1-4. Students tended at the posttest to identify with the arts activity or process rather than with aesthetic objects.

Table 1, AIP I: Question One. What are the Arts?

Pretest and Posttest Results

	Class 1 pre-post		Class 2 pre-post		Class 3 pre-post		Class 4 pre-post		Class 5 pre-post		Total 1-4 pre-post	
Affect	2	0	2	2	4	0	3	0	1	0	11	2
Self	0	0	0	1	0	0	1	0	1	0	1	1
Activity	0	17	7	8	10	10	5	5	8	8	31	40
Others	1	1	1	1	0	2	0	1	1	1	2	5
Object	7	2	7	5	5	2	8	5	5	6	27	14
Subject	4	3	0	0	0	5	2	8	0	1	6	16

The second approach to the children's linguistic domain involved a group activity. The last question on the questionnaire was a brainstorming exercise for the whole class. Breaking up into small groups, the students were asked to brainstorm their ideas about why it is important for them to learn about the arts. This was done in order to survey the groups' attitudes about this question in a social collaborative process of working together and sharing ideas. Each group listed their ideas on posters. Each individual then selected from those lists the ideas they thought most appropriate. The ideas recorded by the students were categorized as follows:

1. Academic--learning about art would help in a school subject, such as science.
2. Cognitive--learning about art would help in acquiring a cognitive skill such as reading.
3. Meta-cognitive--it would help in being able to think about learning.
4. Direct application--it would help in doing art things.
5. Career--learning about art would help in getting a job.
6. Affective--learning about art would increase their enjoyment or change their behavior.
7. Not applicable--items not related to the task.

Children used words to describe the importance of learning about the arts selected from lists that they generated in a small

group brainstorming activity. Children showed an initial tendency to use words related to the idea of careers, such as, "So you can be a writer," ". . . [be] a clothes designer," ". . . be an artist," " be on television," "choose your own career." Few children made academic associations. However, there were many responses in the cognitive, direct application, and affective categories. Very few made meta-cognitive associations.

Tables 2 & 3, below, show the changes that occurred in total responses over the semester for all the experimental classes and the control group as they collaborated and reflected and finally chose those reasons why it is important to learn about the arts. Note the greater number of responses on the posttest in the small group brainstorming process.

Table 2. AIP I: Brainstorming: Why is it important to learn about the arts? Pretest

attribute	Class 1	Class 2	Class 3	Class 4	Class 5(c)	totals
academic	14	2	2	5	0	23
cognitive	6	10	8	12	0	42
met-cog.	2	0	0	1	0	3
dir. appl.	14	5	2	15	11	47
career	7	20	10	21	17	75
affective	11	11	6	16	1	45
n.a.	0	0	0	0	0	0
totals	54	48	28	70	35	235

Table 3. AIP I: Brainstorming: Why is it important to learn about the arts? Posttest

attribute	Class 1	Class 2	Class 3	Class 4	Class 5(c)	totals
academic	14	2	2	5	0	23
cognitive	6	10	8	12	0	42
met-cog.	2	0	0	1	0	3
dir. appl.	14	5	2	15	11	47
career	7	20	10	21	17	75
affective	11	11	6	16	1	45
n.a.	0	0	0	0	0	0
totals	54	48	28	70	35	235

Although there were changes that were specific to individual class groups, two noticeable global changes took place over the course of the intervention. A comparison of pretest to posttest scores, above, shows that the number of ideas or responses categorized as academic and cognitive each shows a large overall increase, while the number of brainstorming ideas related to the career category declined.

Teacher response

The most important focus of the Arts Integration Program was on the teachers. They were co-investigators in this inquiry. Structured interviews lasting an average of about 30 minutes each were conducted at the beginning and end of the semester. These were recorded and transcribed. Teachers were asked about their experience and training, their subject preferences, and their outside interests. In particular, they were asked about their experience in the arts. They were also asked about their perceived self-efficacy in the arts and in academic subject areas. Follow-up interviews were videotaped. Probes, based on the initial responses, showed changes in attitude or self-efficacy on the part of the teachers that might be associated with their AIP experience. Individual differences between the teachers were expected to have an effect on how the Arts Integration Program curriculum materials were presented because each teacher facilitated learning in his or her own way.

The length of experience and professional development varied from no experience to over 12 years. Personal relationships to the arts were different for each teacher. Some saw it as a form of relaxation, some as an important activity for personal growth. Each had a different experience with art and a different degree of perceived self-efficacy with regard to art. These initial teacher differences may have had an important effect on the outcomes of this study. Some had arts training in their background and personal interest and experience in an arts discipline. Others had very little experience in the arts beyond appreciation and interest in how art might help them in the classroom. Teachers were most confident about their abilities to teach math, science, and social studies. See Table 4, below.

Table 4. AIP I: Final Teacher Interviews

Teacher School	Years Exp.	Areas of Strength	Arts Interest	Needed Support	AIP Experience
1 (A)	10+ years	music & drama	painting & music	dance, science	"Gained confidence."
2 (B)	none (1st year)	math & science	photography & architecture	language arts, English	"Learned not to be so rigid."
3 (C)	12 years	math & reading	crafts & music	math	"saw ways to integrate."
4 (D)	10+ years	social studies	crafts, sewing	science	"professional growth."

In spite of a busy schedule of arts lessons and units, guest arts specialists from four arts disciplines, and testing crammed into one short semester, the first study showed the teachers to be very enthusiastic about the program at the end.

Second Study (AIP II)

In 1993 the Tucson Pima Arts Council was looking for ways to continue to promulgate the successful three-year-old Arts Integration Program. A Mentor-teacher model was proposed as a process that would use the experience with AIP gained by the first participating teachers to spread the program in their schools by having them serve as mentors to their peers. Teachers and principals who had expressed an interest were contacted about participating. Teachers chose to focus on only the theatre arts lessons. There was no content area testing. A proposal to the Arizona Arts Education Research Institute for continued support to study the development of an AIP Mentor-teacher process was funded. Betts began a follow-up study of the development of this process in two schools. The focus of this study was the development of a Mentor-teacher program and the effect of the program on the attitudes, perceived self-efficacy, and linguistic domain of the children. Data was collected from the student questionnaires, teacher journals, meeting notes, classroom observations, and videotapes of classroom theatre arts activities.

The theatre arts lessons first introduce a vocabulary of simple drama techniques, then demonstrate how those skills can be integrated into the curriculum, be it language arts, social studies, or other core curriculum. Skills are also adaptable within the K-8 age range. The value of these activities has been demonstrated by five years of teacher evaluations and several years of research and assessment (Magie, 1993; Betts, 1994; Betts & Fisher 1995).

Two fourth grade teachers from the previous study each mentored two new teachers in their school, one fourth grade and one third grade teacher. Fisher, the author of the theatre arts lesson outlines, did the preservice training, the in-class demonstrations of theatre lessons, and provided support for the teachers during the year.

The mentors took to their roles in their own styles and the two schools started out going in different directions. School A chose to have the Mentor-teacher teach the AIP lesson in the new teacher's classroom. School B began with the new teachers observing the mentor in her own room. School B teachers scheduled regular meetings to discuss the lessons, and plan for the future. School A did not meet regularly at first, but the positive effect was so pointed in School B that School A subsequently adopted the practice.

The questionnaires in AIP II showed a slightly stronger effect of the lessons on perceived self-efficacy and attitude when compared to the first study's experimental and comparison classes. See Table 5a & b, below.

Table 5 ANOVA Tables

a. Repeated Measure ANOVA: General Perceived Self-Efficacy

		AIP I		AIP II	
		Control (n=16)	AIP (n=77)	AIP A (n=50)	AIP B (n=55)
Pretest General PSE	Mean	36.24	35.88	36.16	36.42
Postest General PSE	Mean	36.43	36.28	35.20	38.04
	SD	7.81	6.40	6.32	5.27

Table 5 (con't)

AIP I	df	Sum of Square	Mean Square	F	P-Value
Group	1	1.56	1.56	.03	.8564
	91	4309.45	47.36		
Repeated Measure	1	5.70	5.70	.18	.6760
Group X Repeated Measure	1	.26	.26	.00	.9295
	91	2950.58	32.42		

AIP II	df	Sum of Square	Mean Square	F	P-Value
Group	1	125.40	125.40	2.21	.1400
	103	5840.58	56.71		
Repeated Measure	1	8.01	8.01	.41	.5236
Group X Repeated Measure	1	87.04	87.04	4.45	.0373
	103	2013.45	19.55		

b. Repeated Measure ANOVA: General Attitude

		AIP I		AIP II	
		Control (n=16)	AIP (n=71)	AIP A (n=44)	AIP B (n=52)
Pretest General PSE	Mean	46.75	48.85	48.34	45.44
	SD	7.01	5.67	9.00	7.60
Postest General PSE	Mean	44.63	47.92	46.36	47.65
	SD	8.39	6.48	8.04	.92

Table 5 (con't)

AIP I	df	Sum of Square	Mean Square	F	P-Value
Group	1	189.36	189.36	4.16	.0445
	85	3868.34	45.51		
Repeated Measure	1	57.47	57.47	1.57	.2133
Group X Repeated Measure	1	9.33	9.33	.26	.6147
	85	3107.20	36.60		

AIP II	df	Sum of Square	Mean Square	F	P-Value
Group	1	30.83	30.828	.38	.5413
	94	7709.84	82.02		
Repeated Measure	1	4.08	4.08	.10	.7489
Group X Repeated Measure	1	209.10	209.10	5.28	.0238
	94	3722.826	39.61		

There was an increase in reported self-efficacy and in attitudes toward language arts, theatre, and school in general. There was a very clear difference between schools A and B in this year-long study. Data from School A and B shows an interaction effect when compared. School B's total scores went up (36.42, 38.04), and School A's went down(36.16, 35.2). This school/teacher effect may have been due to the way the Mentor-teacher model was implemented. The difference in total attitude value is more striking. School A began significantly higher on the scale yet finished lower (48.34, 46.35), while School B did the opposite (45.44, 47.65).

More particularly, School B had an interaction effect with School A with regard to the total perceived self-efficacy in art. School A (18.02, 17.0) began higher on the perceived self-efficacy in art scale than School B (17.38, 18.69) yet finished significantly lower.

Significantly for the Arts Integration Program's theatre lessons, all classes in both schools showed improvement on the perceived self-efficacy in all school subject scores. School A (13.75, 18.25) and School B (14.86, 19.21) both showed marked increased scores.

A closer examination of the individual questions in this instrument suggested a strong teacher effect consistently within each school. This effect may account for the interaction effect noted above.

Linguistic Domain

Two items on the questionnaire were designed to elicit a word list related to the arts. As described above, question one asked for an open-ended definition of the arts. The last question was part of a brainstorming process in which students were asked why it is important to learn about the arts. Student responses to the first question on the questionnaire, (What are the arts?) showed changes reflecting their experiences during the year and their individual development. Many went from a conception of art in school as an activity that they enjoyed, to broader definitions that encompassed performance, cooperation, literacy, and learning. Table 6, below, shows examples from student responses that demonstrate some of these changes. (Student spelling has been corrected)

Table 6a. AIP II: Question one. What are the arts? Pre- and Posttest.

Student	Pretest	Posttest
#219	"It is a project and is fun."	"...where you draw and paint."
#124	"Drawing, painting, coloring, making things."	"Drama, acting, dancing, drawing, writing."
#315	"People who can paint or draw good pictures."	"Theatre, and when you dance."
#504	"Tracing, coloring, cubism."	"Mime, color, working together."

Some students learned that not just what 'famous people' did, but also what they did, was part of the arts. For example:

Table 6b. AIP II: Question one. What are the arts? Pre- and Posttest.

Student	Pretest	Posttest
#316	"People who can paint or draw good pictures."	"Theatre, and when you dance."
#326	"Famous people who paint pictures and get a lot of money.	"Theatre and painting."
#419	"Somebody who writes good, or builds things, or makes paper..."	"It's something you can draw a picture."

Many of the posttest responses to this question, when compared to the pretests, show results of participation in the Arts Integration Program theatre lessons.

Table 6c. AIP II: Question one. What are the arts? Pre- and Posttest.

Student	Pretest	Posttest
#421	"Painting a lot of pictures and putting them in a museum.	"Your voice, arms, legs, movements. Your body moving is the arts.
#513	"There are many kinds of them."	"Using your whole body. It's fun to use mime, use your voice."
#302	"It is a fun class. You make things and you learn how to build things."	"It is the theatre."

Children who completed both the pretest and the posttest in this study showed an expanded view of the arts that included their classroom activities and abilities as well as cultural icons such as famous painters and paintings. They included more performance criteria in their definitions. Certainly, they showed that

they were more aware of the theatre arts after completing the year-long program.

The children were very favorable in their reported perceptions of the arts. Their enjoyment of the arts started high at the beginning of the year and continued to the end.

The last question on the questionnaire again involved a brainstorming, or focus group, activity. Students were asked to brainstorm in small groups some answers to the question "Why is it important to learn about the arts?" The reasons listed by each group were presented to the class, and individually the students selected from the lists those reasons each thought were most important. Students' responses from all six classes were mostly in the cognitive and affective categories. They understood the purpose of the arts to be learning, and they liked, or disliked, doing art. The graph shows that each class had a unique characteristic distribution among the categories.

The responses were categorized as in AIP I. Tables 7 and 8 (below) show the results of the brainstorming activity.

Table 7. AIP II: Brainstorming Why is it important to learn about the arts? Pretest

attribute	Class 1	Class 2	Class 3	Class 4	Class 5(C)	Class 6	totals
academic	1	1	2	4	3	0	11
cognitive	0	2	11	9	9	3	34
meta-cog.	0	0	3	0	0	0	3
dir. appl.	6	3	3	3	2	1	18
career	0	1	0	0	3	3	7
affective	6	9	1	1	3	8	28
n.a.	0	0	0	0	0	1	1
totals	13	16	20	17	20	16	102

Table 8. AIP II: Brainstorming: Why is it important to learn about the arts? Posttest

attribute	Class 1	Class 2	Class 3	Class 4	Class 5(C)	Class 6	totals
academic	1	1	1	1	8	3	15
cognitive	1	3	1	9	2	3	19
meta-cog.	2	3	5	0	1	2	13
dir.appl.	1	3	5	6	7	6	28
career	8	1	8	0	1	2	20
affective	0	5	0	0	1	1	7
n.a.	0	0	0	0	0	1	1
totals	13	16	20	16	20	18	103

Table 8 above, shows that the students' responses on the posttest were more evenly distributed. The patterns changed over the course of the school year. At the end the students no longer showed such an affective association for the importance of learning about the arts. While there were fewer responses in the cognitive category, there were approximately 50% more responses categorized as meta-cognitive. Additionally, the number of responses in the career category almost tripled.

Discussion

The teachers were very pleased with the results of the Arts Integration Program for their classes. Teachers reported that their students on the whole had increased self-confidence at the end of the year. They stated that their classes showed a greater cohesiveness than classes they had before. That is, they and their students had created a supportive environment where they felt they could take risks.

One teacher noted in her journal that the class "felt safe expressing their feelings and thoughts about issues that they had experienced or were meaningful to them. The more we did it the more believable and in depth their presentation became."

This feeling of safety that all the teachers noted enabled the children to benefit from these exercises in a way that was somewhat indirectly generalizable to other school situations. Another, third grade, teacher noted that when her class did the

next lesson, Peer Themes, they were able to work directly on real conflict resolution based on incidents in the school yard at recess.

A third grade teacher wrote in his journal that "the atmosphere created during theatre dovetailed perfectly with the idea of personal responsibility we are trying to instill in our kids." He saw the mediation provided by the theatre lessons very directly. "The theatre module provides an excellent and non-threatening bridge between these two worlds."

Teachers all had good reports about the Mentor-Teacher model. The two teams of teachers stated that they were pleased with the teamwork and mutual support the program offered. Notes taken during the regular teacher meetings and entries in their journals show that the model was useful and valuable to the teachers. They reported at the end of the year that they were comfortable adapting and integrating the AIP lessons into their teaching. They noticed a change in their classrooms toward a more supportive atmosphere among the students which they attributed to the program.

In addition, the principals of both schools reported their satisfaction with the program. Each made accommodations during the year for the out-of-classroom time required by the AIP mentor-teacher process. They appreciated their time spent as substitute teachers, at the classroom level, while their teachers took advantage of an opportunity for professional advancement. The mentor-teacher process was continued in both schools the following year, involving the entire school in the case of School A, and four additional classes with peer cross-age tutors in School B. Plans are currently to extend the program again in both schools and to offer it in additional locations.

Teachers' journals indicated that the Arts Integration Program in theatre affected the classroom learning environment. Teachers overcame their inexperience and nervousness about doing theatre and found new ways of using the arts to mediate learning. Children showed that they could learn content through the arts experience. They showed that they could find relationships that integrated their theatre arts experiences with their academic subjects and their real lives. By using theatre to convey their understanding of text, they also showed that they could

master creative drama techniques which allowed them to transmediate meaning (Harste, 1995). Teachers remarked about improvement in self-confidence and class cohesion and classes showed this by being able to work collaboratively at new, higher levels.

Teachers showed improvement that paralleled the children's. Skills and self-confidence grew together. Both the teachers and the students demonstrated an improved ability to relate to, appreciate and integrate the work of other visiting artists and artists-in-residence. The level of teacher collaboration in all areas increased based on patterns established while working together on the AIP lessons.

This kind of iterative, collaborative, and developmental study will have to be repeated often. Programs such as the Tucson Pima Arts Council's AIP, in other contexts and with many various lessons and activities, should be studied at length in order to best meet the needs of classroom teachers for stimulating, holistic, and theory-based learning activities.

This research led the authors to hypothesize the following about a successful, long-range program of arts integration:

1. An integration program must link arts and education so that a teacher can continue presenting the same curriculum. It should not burden a teacher.
2. All participating teachers should receive adequate training and support.
3. Teachers have to understand how art integration can help the classroom community. These same teachers need to have participated in the planning for the program as co-developers along with artists, parents, children, arts organizations, and administrators who support the program.
4. Integration programs must be inclusive of the whole school community and must demonstrate understanding of how a school works.
5. Integration programs must be continually assessed and documented and there must be a verifiable consistency between their claims and their outcomes.

An arts integration program has the power to turn a classroom into a creative environment full of friendly, accessible resources where the art of learning and the art of teaching thrive together. Teachers become empowered to utilize arts in their classrooms. And, children benefit in an enriched learning environment.

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Cognitive Drama: A Tool for Cultural Assimilation

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ABSTRACT

This study describes the experience of *cognitive drama* in an Israeli multi-cultural high school classroom for two purposes: (i) as a diagnostic tool to expose problems in understanding social concepts, and (11) as a formative evaluation construct to characterize students' social functioning.

The paper begins with a conceptual framework, defining cognitive drama, continues with describing its possible use as a tool for cultural assimilation, and concludes with three hypotheses, relevant to cognitive drama as a form of art used as an educational tool. Its use is very concrete, and it provides social and personal support.

Apart from being an intellectual exercise, conceptual discussion can also enhance the acquisition of knowledge in the area of drama in education. It can clarify existing theoretical structures as well as extend new ideas tied in with the way knowledge is organized in the curriculum.

Part I — Cognitive Drama

Is cognitive drama merely another term similar in meaning to creative drama, educational drama, developmental drama, socio-drama, p.sychodrama, drama-therapy? If drama in education is a comprehensive, but ill-defined field, why should the range be further complicated by forming a new term? In this respect clarifying terms is an important move in conducting any discussion on learning, education, and social curricular issues.

All the above terms have overlapping areas of interest which cause confusion when one tries to distinguish one dramatic

action from another. The term "cognitive drama" is situated in this problematic overlapping territory and combines a few known elements, but it reframes them in such a way that enables the use of it as a selected tool for social learning purposes.

Since education consists of the encounter of student and teacher, it is only reasonable to think about any educational definition in the framework of this encounter. Therefore, by cognitive drama I mean the *interaction between the consciousness of a teacher and the consciousness of a student mediated by the process of an immediate experience in a well defined time and place.* Cognitive drama is another way of knowing. In Polanyi's (1964) words, "the art of knowing is seen to evolve an intentional change of being: the pouring of ourselves into the subsidiary awareness of particular which in the performance of skills are instrumental to a skillful achievement and which in the exercise of connoisseurs hip functions as the elements of the observed comprehensive whole" (Polanyi, 1964, pp. 64-65).

The cognitive approach to drama, in order to use it as an educational tool, is basically founded on Piaget's philosophy that we are born with a basic intellectual construct which enables us to adjust ourselves to the environment we live in. The adaptation is made by processes of adjustment and assimilation. Adjustment is learning through experience. Assimilation is imitation of certain parts of the model we are trying to learn. Through these processes we elaborate on the basic construct with which we were born and thus develop our ability to think. According to Piaget, adjustment and assimilation occur simultaneously. A child has to imitate and play in order to understand the constructs s/he studies.

Cognitive drama is essentially a process, dramatic in kind, using role playing to focus pupils' feelings and intellect toward educational goals. "At the outset [it] is committed to an immediacy of response and to forms of direct engagement" (Witkin, 1974, p. 77). A drama lesson is a social situation like any other lesson, but in contrast to other disciplines being taught in school, drama is directly involved in the use of emotional responses in a unique dynamic way within which the student and the teacher feel compelled to act—to play. From this point of view, the dramatic behavior was described best by Courtney (1982): "Drama provides the *felt* basis for rational thought" (p. 17).

Participating in a drama lesson facilitates an immediate social and personal experience. Through the dramatic play the student can become potent, important, and develop a high self image, even if in real life in the classroom s/he does not feel all that. In the dramatic play, s/he can be open and feel free to express her/his feelings even though in other class contexts the same child may be inhibited, shy and restrained. Thus participating in dramatic play enhances the scope of possible experiences each student may have in a protective environment. Dramatic play means that within this art medium the student articulates thoughts and feelings without either fear or the possibility of hurting others since every operation is in the context of the role playing.

The uniqueness of cognitive drama lies in its ability to organize the dramatic behavior through dialectical tension focusing on the way in which cognition initiates emotion and vice versa. In this sense cognition is a "combination of knowledge, recognition, perception and apprehension" as suggested by Mackey, in her study *Emotion and Cognition in Arts Education* (1993, p. 245). Emotions are, after Sartre, a "sudden fall of consciousness into magic" (p. 248). The value of drama in education lies in its unique power to steer human emotions and cognition through its sensory qualities. Each student can experience this power. It is not a teaching process in the conventional sense; rather, it is an experiential encounter between students and their ideas. Furthermore, it helps to teach a well adjusted personality how to cooperate with others. Drama in school is concerned with personal and social activity development. It is found a productive and challenging framework, which needs to be further developed.

The solid common areas within which cognitive drama developed identify two key concepts as the leading ones: *control* and *distance*. The idea of control is evolved from Bolton's work using the dialectical way of thinking within the medium in a Brechtian way of action which means being in the situation and outside it at the same time (alienation). Furthermore, control implies the ability to think and feel through the medium of drama. Distance ensures that the simulated dramatic work is removed from the real situation and does not intervene in real life.

The uses of cognitive drama

Cognitive drama affords a large spectrum of experiences, drawing on sound, vision and action for an understanding of social concepts. Cognitive drama is essentially what Bolton (1986) termed (though in a different context) a process, dramatic in kind, using role playing to focus student's feelings and intellect toward educational goals.

> These goals are generally to do with the development of the mind and especially to do with understanding the contents of a particular dramatic experience. This experience is created by pupils and teachers together, working within the unit of a drama lesson or session in which often undifferentiated dramatic and non-dramatic elements (for instance, discussion or writing) are part of a total process (Bolton, 1986, p. 18).

The aim is to create, through symbolic forms, situations that have not been resolved. Cognitive drama uses role playing to emphasize negotiations of meaning. "Dramatic activity is the creation of meaning that is independent of the environment by using actions and objects present in the environment" (Bolton, 1986, p. 139). Thus a dramatic situation which is defined as cognitive, creates certain dialectical conditions in which each situation holds the potential of inversion, wherein lies dramatic power.

Theoreticians and researchers that deal with self-image agree, in principle, that a person's behavior is influenced by her/his self-image. Self-image reflects the level of cognitive and emotional adjustment to operate in any context. Cognitive drama techniques train the student to clarify her/his thoughts and recognize a proper reaction out of the available alternatives. By putting the emphasizis on the cognitive deed, the individual can consider the consequences that may result from a certain behavior, and choose the best mode of action.

What do students learn through drama lessons? Did they learn Bible, Literature, Drama, or any skill? The answer usually given (Vernon 1983) is that they have learned all of those topics. But this answer strengthens the existing belief that drama is not an intellectual domain and as such has been correctly thrust into the affective 'niche' of schooling. Reframing drama methods as cognitive drama is an attempt to solve the above mentioned problematic attitude.

Through Heathcote and Bolton (1995), we come to see involvement as the major key to drama as education. This perception facilitates the use of drama as a diagnostic tool to expose problems in understanding, and to use it as a formative evaluation tool to characterize students' social functioning. They emphasize bringing students' experience to reflection.

Part II — Cognitive drama in Israeli multi-cultural classes

Israeli society is characterized by its multi-ethnicity and as such deals with problems of acceptance and tolerance among diverse cultural groups. The use of cognitive drama as a tool for cultural assimilation is part of a complex educational process, which focuses on facilitating the acculturation of new Israeli immigrants. Every classroom is heterogeneous in its nature, and the need to accept new immigrants amplifies the heterogeneousity. Consequently, there is a need to offer alternative instruction that would both enable an effective cultural assimilation of new immigrants and would challenge the personal advancement of each pupil as an individual.

For students caught between at least two cultures, national and domestic, drama can be beneficial in helping them to play out and discuss problems. Language, for example, can be a barrier to a student's ability to participate fully in classroom life; so, mime exercises can provide safe ground with which to begin. A bridge for communication built upon thoughts and feelings expressed in words can be the next step using improvisation games to facilitate the accommodation process. Drama in a multi-cultural society frequently centers on the philosophy of child drama. Slade's *Child Drama* (1954), and Way's *Development Through Drama* (1967) are two primary sources revealing satisfactory outcomes in the complex situation in which students are trying to adapt themselves to a new environment.

Demmery (1982) and others in their pamphlets dealing with drama in a multi-cultural society point out some criteria for teachers to bear in mind when judging her/his aims and possible solutions. All criteria appear to evolve from concepts of child drama, concentrating mainly on developing effective experiences. Using cognitive drama as a tool for cultural assimilation illuminates other criteria that emphasize control over spontaneity, and

distance over proximity. Through involvement in an "as if" situation students can negotiate meaning.

Drama is a game which helps train one for life. Its materials create opportunities to use relevant past experiences and reenact them (Heathcote, 1988; Bolton, 1992; Errington, 1992). The content of the dramatic game builds from symbols based on experience. The child experiences events symbolically and in so doing achieves an understanding of the concepts organizing the event in which s/he is involved (Courtney, 1982; Kase-Polisini, 1985, Nixon, 1987). This approach does not absolve the teachers from their crucial role in the drama process. The teacher becomes an implicit element in the work, guiding and evaluating it at every stage (Kempe & Holroyd 1994).

Methodology and Data Source

Using a case-study approach, I participated for a full semester in an eleventh grade classroom activity, which was divided into two working groups. One consisted of 20 native born Israeli students (working with them is out of the scope of this paper), the other consisted of 18 students, out of whom six were new immigrants from Russia, two from Hungary, and the rest were born in Israel. In the framework of this research a proactive intervention plan was designed which combined direct experiences with the development of the students' awareness, viewpoints and concept. A series of drama exercises developed four concepts, as follows: *democracy, stereotypes conflicts, and remorse*. All the dramatic exercises were designed to translate abstract concepts into clear, concrete forms. Each exercise identified a concrete situation, defined a goal, and presented a barrier on the way to the goal. The basic idea was to create confrontational situations in environments that did not present a real danger. The program included a series of eight meetings, each one of an hour and a half.

The program capitalized upon (1) the willingness of the students for self experience, (2) the nature of intuition, and (3) the need to acquire tools for confronting problems. The process was a spiral one; experience—conceptual encounter—awareness— understanding—experience. The process was systematically documented by the research group and myself as the teacher

who conducted the program. My methodology is based on Eisner's (1980) ideas which give legitimacy to personal involvement on the part of the researcher. A form of action research, the project involves a single classroom teacher and two other researchers (M.A. students working with me as a teaching team), seeking to improve through cognitive drama the cultural assimilation of the new immigrant students. The following two detailed examples taken from the project demonstrate ways of dealing with the concepts of *remorse* and *conflict*.

Lesson No. 1 - Moves of No Return

The goal: To inquire into the term *remorse*.

The means: Drama exercise: sending a letter as a dramatic action.

Operation:

I Level of imitation: Improvised play (usually a pantomime is recommended).

Guidance: Act according to as many details taken from reality as possible, like: closing an envelope, sticking on a stamp, writing the address, walking/running to the mail box, putting the envelope in the mail box, etc.

II Level of awareness: increasing the imitation act.

Guidance: Concentrate on the process of writing. What happened prior to the writing? What happened afterwards? To whom was the letter mailed? What was the motive to send it? What was the intention? Were there any obstacles?

Tell the story in the first person. The act of sending a letter is fictitious, but while telling it try to raise real memories. Try to think as much as you can about real events, and through them stimulate the action (Stanislawski's method).

III Level of action: experiencing in words and in motion.

Guidance: you express regret. You repent the action but the letter has already been sent. What are you doing? I-low are you reacting? Act!

Clarifying the terms of support

At the teacher's and the advisor's level: What are the per-

sonal difficulties which accompany having taken measures of no return; what is the cognitive dissonance and what are the interpretations that stem from it?

It is recommended that during this activity, the teachers provide support which will be directed toward emotional and behavioral support. Teachers can encourage and accept the new situation that had been formed.

At the class level: creating an awareness of the fact that everyone might be caught in a 'no return situation'. Social support at the class level may help in confrontations of this kind.

At the individual level: granting legitimation to feelings such as remorse, shame, guilt, and exercising appropriate skills to deal with these emotions.

Topics for discussion:

The dramatic play stimulates the need for discussion in 'no return situations'.

- Everyday actions of no return.
- Decision making on matters of principle accompanied by irreversible moves.
- What emotions accompany 'absolute moves'?
- What is remorse?
- Have you experienced this feeling? Give some examples.
- How feelings of remorse can be dealt with?
- In what sense is a 'no return situation' an irreversible situation?
- How does it create a situation of stress? How to overcome it?

Lesson No. 2 - What Happened to You?

The goal: To find out what is the meaning of concepts like: mutuality, interaction, dependence and fairness.

The means: Drama exercise: ideas for scenes taken from real life: The class was divided into four groups, each of about five students. A volunteer announces: "I

am the teacher," or "I am Mr. Gorboshov," or "I am Mr. X."

The other participants join in, by bringing out thoughts of the inner world of "the teacher" (or any other character that was announced). Each "thought" announces what it stands for and then "freezes". The instructor stimulates the thoughts by improvising a "story" that bring together those thoughts. "The teacher" (the character) acts according to the instructions (the thoughts) that were given to her/him.

Clarifying the terms of support:

At the teacher's and the advisor's level: Shaping forms of mutuality and fairness in granting and in accepting social support.

At the class level: better understanding that everyone has of her/his biography, needs, problems, and priorities. These issues can lead to better communication or to conflict that requires dealing with further. Classes need to discuss the principles of social exchange and mutuality that are derived from the variations among human beings.

At the individual level: asking for help; the expectation of a friend's understanding is built also on mutuality, fairness, and on breaking the boundaries of mutuality (as the essence of social support).

Topics for discussion:

What are mutuality, fairness, and dependence? What is a conflict? etc.

Discussion

The purpose of the Cognitive Drama lessons was to accomplish an intervention program which assisted adolescent students, both new immigrants and native born Israelis, as they develop strategies of granting and accepting social support for creating cultural assimilation. Social support, in spite its intuitive simplicity, refers to a complicated psychological construct. In its most general sense, social support refers to the positive results or to the benefits of social relations. Yet accepting social support has a price.

In the past it was customary to refer to social support in terms of environmental availability. However, recently it became clear that social support relates to the individual actively seeking support (Conn & Peterson, 1989; Ford, 1982; Seginer, 1990). Assuming this is correct, then the effectiveness of support systems depends on the subjective comprehension of the support idea.

The implemented intervention program was based on the assumption that personal interaction within a heterogenic class that included both new immigrants and native born Israeli students would create an appropriate opportunity to develop a strategy of granting and accepting social support.

For example, when Boris, who hat immigrated (made Aliya) from Russia three years ago, chose in one of the exercises described above to take on the persona of a contemporary political figure, the prime minister, his choice proved he was ready, metaphorically speaking, to enter the status of complete assimilation. The other students' task was to present the prime minister's "thoughts," Boris had to deal with these so-called thoughts. Some of them he favored, others he rejected. The essence of leading a dramatic negotiation and conducting a fictitious dialogue serves as an image of high self-esteem. It is significant that Boris wanted to play a major political role, since politics are at the heart of Israeli society. However, Boris had never before truly known what Democracy was, and his fear of the future, based on past experiences, provided him with an emotional challenge when he confronted the "Sabarim" (a nickname of the native-born Israeli students), who acted in an assertive way and executed thoughts unfamiliar to him. Concepts such as "autonomy," "freedom of the press," "war" and "peace" were presented to Boris who had a hard time trying to transfer these concepts to his world. As his difficulties increased, the "Sabarim's" existing stereotype of the Russian newcomers as inflexible, close-minded and stubborn, strengthened.

During the follow-up conversation after the exercise had been enacted (such conversation was an integral part of every drama-exercise we conducted), it became clear how difficult Boris' inner struggle had been. While he displayed his eagerness to become a member of the group, be involved and play a role in the center of the social texture of the class, on the other hand he faced alienation as he realized that these "thoughts" were unnatural for

him, and furthermore, he wasn't able to accept or sympathize with most of them. The struggle between the character's thoughts and his true thoughts was evident. Nevertheless, his daring to express himself within the fiction contributed to the creation of a supportive social climate that could never have developed in a normal class or in a normal lesson.

Another example was the exercise of sending a letter. Ruth, a native born Israeli student, played the role of a young, liberated woman "whining" on the phone to a friend about the terrible mistake she had made by sending a letter. Alina, an immigrant from Russia, intervened in their conversation through an improvised game, finding herself on the same line as a result of an apparent defect in the switchboard. She told Ruth in a firm tone, which she would never have been able to perform in a real life situation, "You must handle this new reality. You don't have any other choice." This sentence sounded as if it was taken from another context, one which Alina had confronted in her life, or that she was at present trying to overcome in her contemporary real situation.

In their recent joint book Drama *for Learning* (1995), Dorothy Heathcote and Gavin Bolton argue,

> All theatre relies on events appearing to happen now. This is the essence of dramatic art form. This "present tense" characterizes much drama in the classroom too and is central to a mantle of the expert approach. For it is the existential feeling of we are running this enterprise NOW, the with all that that implies for spontaneous interaction with new things that crop up, that creates the productive tension out of which the action and learning will grow. (p. 176)

In our heterogeneous class, students achieved a climate which enabled their positive communication; cognitive drama created an environment where all ideas were valid. It was even possible to trace the evolutionary processes of developing social awareness (toward self and others), and cognition of self and sensitivity toward others. By emphasizing deductive and divergent thinking, one could envision the possibility of coping with both self and others.

Overall, observations here indicated that there are individual and group differences in the understanding of concepts, but

that similar ethnic backgrounds resulted in common problems. We found fundamental differences in the linguistic and behavioral structure, the solidification of positions, and the taking of initiative among the students. Specifically, the immigrant students from Russia had problems in role "transfer," whereas the native born Israelis tended to be trapped in self-created stereotypes. (In the other class where there had been only native born Israeli students the stereotypes were even stronger). The identification of the weak points that may have inhibited the students' integration in a functioning social/educational system, highlighted the importance of cognitive drama in the nurturing of meaningful learning, and monitoring as it is happening. Moreover, cognitive drama provides an excellent climate in which to evaluate students conceptual understanding in order to cope with problems and facilitate adjustment.

Part III — Concluding hypothesis

The value of drama in education lies in its unique power to steer human emotions and cognition. Each student can experience this sensory power. It is not a teaching process in the conventional sense, rather it is an experiential encounter between students and their ideas. Drama in school is concerned with activating personal and social development.

Several hypothesis emerged front this study. The three of them most relevant to cognitive drama will be put forth.

Hypothesis I:

Short term cognitive drama treatment can facilitate can process of cultural assimilation.

Since symbolic play is a natural instrument for learning, and the will to play (according to Piaget) was found in the very first stage of human development long before formal education began, the adolescents who are playing dramatic games find themselves in a legitimate "as if" situation. Actions like sending a letter and experiencing regret; being Prime Minister Rabin and confronting conflicting feeling, raise thoughts which are very intense. Moreover, the situation of direct, immediate conflict creates deep emotion and cognition, thus making it possible to see affect in short term treatment followed by extensive communication.

Hypothesis II:

The more absorbed the student is in the fiction the closer he comes to reality.

Symbolic play also expresses the psychological reality of the student. There are always two "realities"— one is everyday life and the other is the student's fictitious world. It is reasonable to assume that the fictional reality is based on the student's real inner world of fears, conflicts, and desires. As the cognitive ability and the level of awareness in the play develops, the possibility of diagnosing both the personal merits of the student and the figure he represents increases. Here we enter the realm of the art form claiming that, "[Art] in general and drama in particular have a unique value in furnishing a type of experience and type of understanding which cannot be furnished by any other means" (Bailin, 1993, p. 431).

In accordance with this comment, we observed the better the student played within the fiction world the closer he came to understanding the real everyday world. Thus the power to operate within the fiction gave power to operate in real life.

Hypothesis III:

Cognitive drama improves social support.

Putting social support at the center of cognitive drama activity is based on Piaget's philosophy that children's natural desire is to develop, adjust and assimilate in the context in which they live.

Positive correlation between social support and self-esteem was found in our study. Another result was that cognitive drama is a good tool for developing self-esteem. Consequently, it can be claimed that the concept of social .support can help in cultural assimilation to solve the unbalanced situation in which the immigrants feel estranged and the "Sabarim" feel as if aliens have invaded their territory.

In Conclusion

The value of drama in education as a tool for social aims does not deny its qualities as an art form. The unique advantages of drama education stem from its fundamental attributes as an art form and this understanding guarantees retaining its importance in education. However, this paper explores the claims regarding cognitive drama's instrumental value because of the importance of the chosen topic and its relevance to a wider scope of contemporary educational issues.

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Factor Analysis of a Cross-Cultural Measurement for Children's Aesthetic Responses

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We are all natives trying to find out how others, across the sea or down the corridor, organize their significant world. Geertz, 1973

Abstract

The purpose of this study was to examine cross-cultural developmental changes in children's aesthetic responses. The semantic differential was chosen as a measurement instrument because it measures numerous dimensions. Prior research with this instrument identified significant developmental differences for both evaluative and arousal responses with subjects from the United States (Newton, 1989). The current study utilized 10-, 13-, and 16- year old subjects from the United States, Sweden, Nigeria and Taiwan and examined whether developmental changes have universal similarities and/or cultural differences. Subjects responded to three different media categories representing a range of styles. The results of the factor analysis revealed numerous similarities in the factorial structures indicating the potential of universal aspects of aesthetic response. However, some differences were found between cultures. With global communication, once isolated aesthetic systems of traditional art forms are no longer the total component of culture and instructional programs.

The idea of culture is central to the understanding of how children develop aesthetically and artistically. Cross-cultural studies of art can reveal the rich diversity of cultural expressions as well as the universality of experiences (Hamblen, 1986). Such studies attempt to identify what part, if any, of the aesthetic experience is shared by all people (the etic), what similarities are specific to a particular culture (the emic) and the idiosyncratic

(unique) aspects of the response. Both the etic and emic approaches contribute to understanding aesthetic response within its cultural context (Marcus, 1986). Eisner (1979) stated ". . . the potential utility of cross-cultural research is that it affords us an excellent opportunity to test and refine out theoretical beliefs by checking them against the performances of individuals functioning within different cultures" (Eisner, 1979, p. 30). Although much of the emphasis in cross-cultural research has been the search for cultural differences, the need exists to identify similarities between cultures in the possibility of identifying certain universal responses.

Cross-cultural research targeting children's development in art has a relatively short history. The vast majority of developmental studies have concentrated almost exclusively on children's art making abilities (Kantner & Newton, in press). Young children's aesthetic responses have been compared with responses from adults and experts (Child & Iwao, 1968). Eysenck (1972) searched for an objective basis for the concept of beauty finding few differences between Japanese and English children. Kuo (1993) found transcultural stability with some cultural differences between Chinese and American children which was similar to findings by other researchers (Chan, Eysenck, & Gotz, 1980). Newton (1992) also found a number of cultural similarities in a cross-cultural study of 10-year olds.

Research in single cultures indicates that changes in young students' aesthetic responses (primarily preference responses) occur developmentally with a number of researchers relating developmental changes to Piagetian theory of cognitive development (Machotka, 1966; Coffey, 1968; and Hickey, 1975). For example, Newton (1989) found that ten year olds had a higher evaluation and a lower uncertainty/arousal rating (more familiar and less complex) than either thirteen or sixteen year olds. A need

exists to examine whether these developmental changes in aesthetic response have universal similarities and/or cultural differences.

Previous research provides rather limited information regarding the complex nature of young students' aesthetic responses, particularly how children perceive, attend, analyze, interpret, and evaluate art work. Measurements in aesthetic response have included correlating individual judgment with agreement of experts (Child & Iwao, 1968), obtaining a like-dislike response (Coffey, 1968), style recognition (Deporter & Kavanaugh (1978), sorting according to similarity (Frechtling & Davidson, 1970; Gardner & Gardner, 1970), classifying verbal responses (Moore, 1973), and selecting a "better" example rated a priori by experts (Child & Schwartz, 1968). Any of these approaches used singularly provides limited information regarding the subject's response toward the art object. Research in this area requires a multidimensional measurement instrument.

The semantic differential was chosen as a measurement instrument because it measures numerous dimensions of aesthetic response, overcomes the limitations of verbal fluency, and elicits subtle nuances of meaning that subjects have for works of art. The theoretical basis for the semantic differential was established by Osgood, Suci, and Tannenbaum (1957). Osgood et al. defined the meaning of a sign (work of art) as that point in the semantic space specified by a series of differentiating judgments. The selection of direction in the semantic space corresponds with reactions elicited by the simulus, and the degree of extremity of reaction corresponds with the intensity of the reaction to the stimulus.

The research of Berlyne (1974a, 1974b), Neperud & Jenkins (1982) and Neperud, Serlin, & Jenkins (1986) established the semantic differential as an excellent measure of aesthetic response. Studies by Newton (1989) and Neperud & Serlin (1984) indicate that the semantic differential is suited to measure dimensions of aesthetic response with children.

METHOD

Subjects

The subjects utilized in this study were from Sweden, Taiwan, Nigeria, and the United States. For each country, the stratified sample represented three age groups: ten, thirteen, and sixteen years of age. There were 40 subjects in each age group for each country for a total of 480 subjects. In each country, collaborative researchers were asked to use subjects from typical instructional programs for that country, and these programs are described in Appendix A.

Selection of Scales for the Semantic Differential Measuring Instrument

The relevance of each particular scale to the stimuli was the major criteria. Nine of the eleven scales in this study were taken from Tucker's (1955) study in which he selected adjectives based upon comments by viewers of art: calm/exciting, usual/unusual, simple/complicated, beautiful/ugly, interesting/uninteresting, pleasant/unpleasant, happy/sad, good/bad and clear/hazy. The two remaining scales, like/dislike and familiar/unfamiliar, seemed relevant to students. These scales contain five modifiers as seen in the following example: calm - very much - some - neutral - some - very much - exciting.

Subjects in the United States and Nigeria took the test instrument in English, and subjects in Sweden and Taiwan responded in their respective languages. Translations were prepared by art education professors in each country. Back translations by individuals fluent in both English and a native language and familiar with art and variables under investigation, revealed no discrepancies in meaning due to translation errors. A pilot study utilizing bilingual subjects revealed no significant differences in responses recorded in English and the native language.

Selection of Stimuli

The stimuli consisted of 15 slides of works of art from three media groups: drawings, paintings, and sculptures. All slides were of portraits or human figures which the authors believed to be the most familiar subject to all the children in the

study. The slides, representing a variety of time periods, countries and styles, are listed in Appendix B. Because the authors wanted to establish a data baseline, the slides are primarily Western images which was the only category all four groups offered as examplars in their instructional programs. Slides within each media category contained varying degrees of the following qualities: complexity, expressiveness, clarity, dynamics, realism, and abstraction.

Data Collection

The art stimuli were randomly arranged and then rotated so that each slide was viewed by some subjects in all possible positions. Every effort was made to insure that the size of the image projected and the lighting conditions were uniform. Each of the 480 subjects was given instructions on the meaning of each bipolar adjective and the five qualifiers on each scale. The artists, countries of origin, titles, or styles of the works of art were not revealed to any of the subjects.

Results

The data were submitted to a Principal Component Factor Analysis with Varimax Factor Rotations with orthogonal rotations in order to analyze the complex correlations of all scales with each other. The fundamental purpose of factor analysis is to identify the unities or dimensions, called factors, and in this current study, to determine which scales were basically measuring the same dimensions of aesthetic response. Factors are orthogonal, thus providing independent and non-overlapping information which can be utilized for assessment of trends. To the extent that a scale measures a factor, it is said to be loaded on that factor. Researchers have set the lower limits for inclusion in a factor as ranging from .40 to .55; the authors have selected .55 as the lowest limit. Factor loadings of .75 to .80 are considered high, with loading above .80 as extremely high. A factor analysis was performed on each of the following categories resulting in numerous tables: each country, all levels; each country, each level; all countries, all levels, each medium; all countries, all levels, all media; all countries, each level, each medium; each country, all levels, each medium; and each country, each level, each medium.

All Countries, All Levels, and All Media.

To serve as a basis for comparisons, the first factor analysis utilized all countries, all levels, and all media. Factor 1, an Evaluative factor emerged with the following scales and factor loadings: Like/Dislike (.83706), Beautiful/Ugly (.80952), Good/Bad (.78149), Interesting/Uninteresting (.73486), Pleasant/Unpleasant (.64697), Happy/Sad (.60944). The Evaluative factor also resembles the most dominant factor identified in Berlyne's (1974a, 1974b) experiments. This Evaluative factor indicates how much the subjects prefer and evaluate a particular work of art; it also indicates their attitude toward the art stimulus and the degree of satisfaction derived from it.

The second factor, Uncertainty/Arousal, had the following scales and factor loadings: Usual/Unusual (.73404), Simple/Complex (.70593), Calm/Exciting (.62491) and Familiar/Unfamiliar (.55354). This factor includes scales from both of Berlyne's Uncertainty and Arousal factors (Berlyne, 1974a, 1974b). These scales represent the collative or informational properties that are responsible for the degree of perceptual curiosity. When a subject responds to a slide of a work of art as complicated, it is also rated as unfamiliar, unusual, exciting, and interesting. The Clear/Hazy scale did not load on either factor, and none of the scales double loaded on both the Evaluative or Uncertainty/Arousal Factors.

Each Country, All Levels.

The factor loadings for each country is presented in Table 1. The first factor which emerged for each country was an Evaluative factor. The factor loadings were very similar for each country with like/dislike and good/bad as the top loading scale for every country but Sweden (where like/dislike loaded first, and good/bad loaded as the fifth scale). Ugly/Beautiful loaded as the third or fourth most relevant scale for all countries. Interesting/uninteresting loaded for every country but Taiwan.

Pleasant/unpleasant loaded on the Evaluative factor for only Sweden and the United States with a slightly higher loading for Sweden. This scale loaded on the Emotive factor for Taiwan. Happy/sad did not load for the U.S. or Sweden, had an Evaluative loading factor for Nigeria, and an Emotive factor from Taiwan.

TABLE 1

Each Country, All Levels: Scale Loadings

Taiwan

Factor 1		Factor 2		Factor 3	
Like/Dislike	.812	Happy/Sad	.866	Usual/Unus.	.755
Good/Bad	.811	Pleasant/Un.	.836	Simple/Com.	.715
Beautiful/Ug	.765			Calm/Excit.	.598

Sweden

Factor 1		Factor 2	
Like/Dislike	.851	Usual/Unusual	.755
Pleasant/Unpleasant	.803	Ca.m/Exciting	.752
Interesting/Uninter.	.798	Simple/Complex	.662
Beautiful/Ugly	.751	Clear/Hazy	.581
Good/Bad	.743	Familiar/Unfamiliar	.553

Nigeria

Factor 1		Factor 2	
Good/Bad	.813	Familiar/Unfamiliar	.802
Like/Dislike	.762	Usual/Unusual	.754
Happy/Sad	.752	Simple/Complex	.697
Beautiful/Ugly	.741		
Interesting/Uninter.	605		

United States

Factor 2		Factor 2	
Like/Dislike	.856	Calm/Exciting	.737
Good/Bad	.834	Usual/Unusual	.680
Beautiful/Ugly	.826	Simple/Complex	.614
Pleasant/Unpleasant	.770		
Interesting/Uninter.	.714		

The second factor which emerged for Sweden, Nigeria, and U.S. and the third factor for Taiwan was an Uncertainty/Arousal factor with usual/unusual loading at the .7 or .8 level in all four countries. Calm/exciting had higher loadings for the U.S. and Sweden, was the third scale for Taiwan and was missing from Nigeria. Simple/complex loaded on every country as the second or third scale. Familiar/unfamiliar loaded as the last scale for Sweden and the first scale for Nigeria while missing from the U.S. and on the Evaluative factor for Taiwan. Clear/hazy loaded for only Sweden, and pleasant/unpleasant only for Nigeria.

Taiwan had the most unique factor structure with the emergence of a second factor, an Emotive factor. Happy/sad and pleasant/unpleasant loaded on this factor.

Each Country, Each Level

The factor loadings at each level for Taiwan and Nigeria is presented in Table 2, and the factor loadings for the U.S. and Sweden is in Table 3. Both the Evaluative and Uncertainty/Arousal factors emerged for each level in each country with the similar dominant scale loadings as named in the above section. The Evaluative factor had like/dislike, good/bad, and beautiful/ugly loaded on every level for each country. The U.S. had the most consistent scale loadings on the Evaluative factor for each level. Good/bad had the highest factor loadings on the Evaluative factor for each level except Sweden with good/bad loading much lower for each level. The factorial structure for both the Evaluative and Uncertainty/arousal factors were most alike for Taiwan and the U.S.

The Uncertainty/arousal factor again had usual/unusual loading on all levels in each country. Calm/exciting loaded at all levels for the U.S., Sweden, and Taiwan; for Nigeria, calm/exciting emerged as a third factor for 13-year olds and had no loadings on the other two age levels. Familiar/unfamiliar was the dominant scale for Nigeria, but only loaded on the Emotive factor for 10-year olds in Taiwan and on the Uncertainty/arousal factor for 16-year olds in the U.S.

TABLE 2

Taiwan and Nigeria
Each Country, Each Level: Scale Loadings

Ten Year Olds		Thirteen Year Olds		Sixteen Year Olds	
Taiwan					
Factor 1					
Like/Dislike	.815	Like/Dislike	.803	Good/Bad	.767
Good/Bad	.811	Good/Bad	.779	Like/Dislike	.758
Beautiful/Ugly	.778	Beautiful/Ugly	.765	Beautiful/Ug.	.686
				Clear/Hazy	.636
				Familiar/Unf.	.634
Factor 2					
Happy/Sad	.823	Happy/Sad	.908	Happy/Sad	.837
Pleasant/Unpl.	.761	Pleasant/Unpl.	.884	Pleasant/Unpl.	.884
				Interesting/Un.	.583
Factor 3					
Calm/Exciting	.715	Usual/Unusual	.762	Simple/Complex	.787
Usual/Unusual	.705	Simple/Complex	.653	Usual/Unusual	.737
Simple/Complex	.673	Calm/Exciting	.596		
Nigeria					
Factor 1					
Good/Bad	.776	Good/Bad	.855	Good/Bad	.830
Like/Dislike	.734	Beautiful/Ugly	.789	Like/Dislike	.825
Beautiful/Ugly	.730	Happy/Sad	.788	Beautiful/Ugly	.781
Happy/Sad	.697	Like/Dislike	.736	Happy/Sad	.755
Interesting/Uni.	.639			Interesting/Uni.	.743
Clear/Hazy	.560			Pleasant/Unpl.	.657
				Clear/Hazy	.581
Factor 2					
Familiar/Unf.	.765	Familiar/Unf.	.796	Usual/Unusual	.802
Usual/Unusual	.673	Usual/Unusual	.716	Familiar/Unfam	.771
Pleasant/Unplea	.672	Interesting/Uni	.597		
Simple/Complex	.668				
Factor 3					
		Calm/Exciting	.980		

TABLE 3

United States and Sweden
Each Country, Each Level: Scale Loadings

Ten Year Olds		Thirteen Year Olds		Sixteen Year Olds	
United States					
Factor 1					
Like/Dislike	.884	Pleasant/Unpl.	.861	Like/Dislike	.843
Beautiful/Ugly	.830	Like/Dislike	.859	Interesting/Uni.	.782
Good/Bad	.805	Good/Bad	.855	Good/Bad	.709
Interesting/Unin	.798	Beautiful/Ugly	.840	Beautiful/Ugly	.687
Pleasant/Unpl	.693	Interesting/Uni	.716		
		Happy/Sad	.656		
Factor 2					
Usual/Unusual	.713	Calm/Exciting	.741	Happy/Sad	.772
Calm/Exciting	.703	Simple/Complex	.674	Pleasant/Unpl	.755
Simple/Complex	.645	Usual/Unusual	.634		
Factor 3					
Happy/Sad	.752			Usual/Unusual	.763
				Familiar/Unfam	.643
				Clear/Hazy	.590
Sweden					
Factor 1					
Like/Dislike	.779	Like/Dislike	.863	Like/Dislike	.880
Interesting/Unin	.755	Pleasant/Unpl	.804	Pleasant/Unpl	.852
Pleasant/Unpl	.719	Interesting/Uni.	.781	Interesting/Uni	.810
Beautiful/Ugly	.700	Beautiful/Ugly	.749	Good/Bad	.810
Good/Bad	.668	Good/Bad	.739	Beautiful/Ugly	.800
		Happy/Sad	.552		
Factor 2					
Calm/Exciting	.761	Calm/Exciting	.729	Simple/Complex	.784
Usual/Unusual	.702	Simple/Complex	.717	Clear/Hazy	.665
Simple/Complex	.651	Usual/Unusual	.707	Calm/Exciting	.610
Clear/Hazy	.584	Clear/Hazy	.577		
Factor 3					
				Familiar/Unfam.	.777
				Usual/Unusual	.613

The major difference between countries and levels was the emergence of the Emotive factor as the second factor in Taiwan. In the U.S., this Emotive factor appeared as the third factor for 10-year olds and as the second factor for 16-year olds. For Taiwan, 16-year old students also had interesting/uninteresting.

The factorial structure had differences between age levels within the U.S., Sweden, and Nigeria, with the most differences occurring during the 13-year olds with Nigeria and the U.S. and between the 13- and 16-year olds in Sweden. Taiwan had the most consistent factor loadings between age levels for all factors.

All Countries, All Levels, Each Medium

The factor structures between drawing, painting, and sculpture were almost identical with the emergence of both an Evaluative and Uncertainty/arousal factor. Only clear/hazy loaded differently with an Uncertainty/arousal loading for drawing and an Evaluative loading for painting and drawing.

All Countries, Each Level, Each Medium

Remarkable similarities existed between the factor loadings on both the Evaluative factor and the Uncertainty/arousal factor. Familiar/unfamiliar loaded on the Uncertainty/arousal factor for all media at the 10-year old level, all media except sculpture at the 16-year old level, and only on sculpture for the 13-year olds. The familiarity scale loaded on the Evaluative factor for painting and drawing. Clear/hazy loaded on the Evaluative factor for only the 13-year olds.

Discussion

The authors were impressed with the similarity that existed between the factorial structure of aesthetic responses across countries. There appeared to be a considerable degree of similarity with the emergence of the same two primary factors and the scales which loaded on them. A strong Evaluative factor appears to be the foundation of aesthetic response in all countries included in this study. Both like/dislike and good/bad were essential scales in the Evaluative factor with almost equal high factor loadings which indicate children in this study did not separate preference from evaluative judgments. Although Sweden had both

like/dislike and good/bad loadings on the Evaluative factor, good/bad had a lower loading than the other countries. Possibly the emphasis Sweden places in their curriculum on pictorial analysis and aesthetic orientation encourages students to begin separating preference from judgment.

The greatest similarity between factorial structures appears to be between the U.S. and Sweden. A possible explanation could be the similarity between Sweden's Pictorial Studies program and the U.S.'s emerging Discipline-Based Art Education program. These two programs have a great deal more similarity between each other than among the primarily studio program of Nigeria and the studio, child-centered program of Taiwan. Even though all countries utilized Western images, Sweden and the U.S. would obviously have more familiarity. However, numerous similarities still existed among all countries. The introduction of Western art in the Taiwan curriculum and the Western influence in Nigeria which was once an British colony might explain some of the similarities between countries. With global communications, the once isolated aesthetic systems of traditional art forms are no longer the total component of instructional programs in these countries.

The similarity of high factor loading on beautiful/ugly indicates children in this study cite beauty as a major consideration in the preference for and evaluation of art. Subjects also had high loadings on the interesting/uninteresting scale. Interesting/uninteresting was also a component of the Evaluative factor in all countries except Taiwan where it was associated with the Emotive factor. Apparently, cultural differences exist regarding whether or not a work of art must be considered interesting to also receive a high evaluation.

The most striking cultural difference was the emergence of Taiwanese children's Emotive factor. The degree of happiness and pleasantness of works of art is very important as Taiwanese children respond to images, and it is important to note that this factor is orthogonal, that is not correlated with a preference or evaluative response. Moreover, the degree of happy or sad response correlates with how interesting students consider the works.

Familiarity was important on evaluation for Taiwanese children, with even more important (higher loadings) for Nigerian children, and apparently irrelevant on any factor for the U.S. children. The significance of familiarity varies between cultures. Happy/sad and pleasant/unpleasant also exhibited more variance between cultures. The Emotive feelings of pleasantness and happiness seem more dependent upon cultural learning. The schooling experiences and cultural values in the Taiwanese children's lives have apparently stressed Emotive qualities. Possibly the child-centered Taiwanese curriculum contributes to the importance of the emotive response.

Most differences between age levels occurred during the middle years with 13-year olds. Because this age group contained the most fluctuations, specific trends did not emerge. Several differences for each level existed between cultures. Familiarity, interest, and complexity scales contained the most diverse responses across levels and cultures.

The underlying structures of aesthetic response have numerous universal similarities as exhibited by high factor loadings on all factors in each country for each medium across age levels. Few negligible loadings existed in all the numerous comparisons. Obviously, most of the scales utilized in this study represented important components of aesthetic response by subjects in the four countries represented in this study, that is, etic aspects which are shared by all.

The emic aspects or those specific to a particular culture were influenced primarily by the factor loadings in the Uncertainty/arousal factor. The meanings for clarity, complexity, and familiarity varied among cultures. The culture-specific differences varied by age levels. Most countries exhibited fluctuations in factorial loadings around the age of thirteen; however, these fluctuations did not seem to be a universal trend. Responses to different media had little effect on the factorial structure of aesthetic response for subjects in this study.

Implications for future research exist. This study provides a base-line data as initial work in addressing the issue of cross-cultural comparisons of the development of aesthetic response. A future study utilizing Eastern images will be conducted with chil-

dren in these same countries with additions of bipolar scales centering on aesthetic concerns of Eastern art.

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APPENDIX A

Sweden:

The 10- and 13-year old students attended the public compulsory school which provided opportunities of a sequential crafts and pictorial studies program (including pictorial production, pictorial analysis, aesthetic orientation and pictures in the environment). A major focus is on the art of the western world. Secondary students were in the Artistic and Practical line and were participating in combined art/music history sessions. The coursework is developed within a national curriculum framework. Specially trained teachers, from grade 4 onward, instruct the crafts subjects and pictorial studies.

Nigeria:

The 10- year old students were instructed in the visual arts (primarily crafts) by the primary teacher. Under the Cultural and Creative Arts curriculum, the goal is to integrate the teaching of the fine arts in elementary schools. However, only a limited amount of time and materials were provided to the students. On the secondary level, art is one of the 53 subjects available for certificate. Art teachers were available; however, the studio classes

were very limited in supplies and equipment. The structured curriculum includes the art syllabus and is standardized based on the British system. Art appreciation is included; yet, it is difficult to teach due to lack of examplars. Nigerian art education emphasizes the Nigerian culture as well as western culture.

Taiwan:

The 10- year old students were taught by classroom teachers. Self expression through drawing and painting was emphasized in the program. The traditional copying and imitation of adult works was not emphasized at the elementary level. Theoretically, the programs were child centered as opposed to subject matter centered. Since the national curriculum standards at the elementary level include no specific content for art appreciation, a greater emphasis is placed on studio production. The secondary students in the study were attending art classes. On the secondary level, students are exposed to both western and Asian artists and art forms. Studio production is emphasized.

United States:

The 10- year old students received art instruction from both the classroom teacher and an art specialist (once a month). A balanced art curriculum of Discipline-Based Art Instruction was the goal of the developing curriculum. However, almost all of the instruction focused on production, and the art exemplars were primarily western. At the secondary level, the 13 -year olds had received one semester of arts instruction with a visual arts component which was primarily studio. The 16-year olds were in an art class which included some art appreciation with primarily studio based experiences. Again, students were exposed primarily to western exemplars.

APPENDIX B

List of Slides:

Sculpture:

1. Pre-Columbian, Mayan, dignatary Jdaira, 7th century
2. Anonymous, figure, 12th century.
3. Cellini, Cosimo I De' Medici, 16th century
4. Lipchitz, Sailor with Guitar, 20th century
5. Giacometti, bust of Annette, 20th century

Paintings:

1. Indian, Pahari, portrait of a devout Vaisnava, Bilaspur, 18th century
2. Byzantine Mother and Child, 13th century.
3. Picasso, Mujer con Sombero, 20th century
4. Memling, Portrait of a Man, 15th century
5. Beckman, Man with a bird, 20th century

Drawings:

1. Alesander Archipenko, Figure in movement, 19th century.
2. Kathe Kollwitz, Mother and child, 20th century.
3. Matisse, Portrait of a girl, 20th century
4. Clouet, Sergneur de Lautrec, 16th century
5. Anonymous, Study with Figure, 14th century

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The Development of Aesthetic Criteria in College Art Majors' Written Criticisms

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ABSTRACT

This paper documents the development of aesthetic understanding for four college art majors sequencing through art history surveys and upper level courses. In the three year study, these and other college art majors wrote about art images and their own work. They pursued understanding of their own philosophic orientations and those of text writers (historians and critics).

College art studio majors benefit aesthetically from art history courses which allude to or value studio solutions. Though the studio art major thirsts for the images and ideas contained in historical and contemporary art, texts are constructed so that individual preferences and artistic needs (also called prejudices by art history text authors) are discounted in favor of context and historical function. The Gardner survey text (La Croix, Tansey, and Kirkpatrick, 1991) orients students toward connoisseurship or discrimination, placing art makers on the margins of art historical discussions. Erickson describes her "panoramic view" of art history as follows: an "introduction to art from around the world, an overview of Western art history, and an introduction to art-historical processes." (Addiss and Erickson, 1993, p. xiii) She asserts appreciation of the discipline of art history needs remain the primary concern of art history courses through integration of disciplines is "a practical necessity" (p. xiii). Janson's text (1991) also fails to consider the unique needs of studio art majors.

Barrett (1988) compared critical approaches used by studio professors with art education goals for criticism. It can be inferred

that studio critiques rely upon formalist dialogue, rarely does critique include meaning and broadened criteria for judgment. If this is the case, then art history courses might affect the development of conscious philosophical orientations for artists and expedite their decoding of the proclivities of critics and historians.

The art history courses taught to studio art majors during this project sought development of a fund of images grounded in historical contexts, a broadening of aesthetic criteria for judgment, and more articulation by studio majors in verbal and visual discourses. To effect learning, including aesthetic development, with the college art majors, the setting was extended beyond the "art in the dark" presentation usual to many art history courses. Assignments required art making, interpretations from historical examples, and aesthetic summaries about images and forms in art within and across periods. Students consulted critical and historical books in art from collections at area/campus libraries.

Concept for the study

No hypotheses were postulated a priori; rather the project was envisioned as micro-ethnographic study. As instructor of record, I sought to identify predispositions and to document aesthetic development among the art majors enrolled in the courses. Over two-thirds of the art majors were initially disposed toward formalist criteria; however, other voices were apparent even at the onset of historical study. Mimetic, Marxist, feminist, expressionist, and instrumentalist criteria (after categories outlined by Lankford, 1992) revealed in students' essays and group works indicated personal preferences extended beyond the usual criteria of studio critique, which at the college was then essentially formalist.

Methods and Techniques

A new college program afforded a rare opportunity to study a group of college art majors as they evolved as producers and critics. Over a three year period, initial and developing aesthetic abilities of college art majors were documented through photocopies of written work and slides of studio work. Slides included production completed by the students both as part of and outside of art history courses.

Students entered into a survey course in the winter of the first year of the program. I taught them for one to three subsequent courses over a three year period. Because the courses contained only art majors (with one exception in an art history II survey course) instructional content was directed towards their needs. A combination of critical and studio problem resolutions, assembled portfolio fashion by members of the group, documented their development. Survey students also took traditional, slide identification/essay tests as midterm examinations. I retained all written responses and tests as photocopies or originals. Duplicates were returned to students throughout the courses. Oral presentations by students were recorded on video tape.

In the second year of the study, as part of their 20th century Art in America course, students were pretested for evidence of aesthetic criteria. At the completion of the pretest, students were introduced to aesthetic philosophies (after Lankford, 1992; also Danto, 1992) which they subsequently identified as related to their own responses to questions about and judgments of an artwork, *Members of the Same Club*. Each was asked to declare and explain an aesthetic inclination as revealed in their response, for example, "I am a feminist," or "a formalist." They speculated on the aesthetic viewpoint(s) of their professor following my discussion of another art work. Examination of aesthetic viewpoint extended in later classes to the art text and works of selected critics.

Throughout the semester, the majors continued to write about, discuss, and compare historical art works. Group collaborations centered on developing lists of criteria for aesthetic stances. Viewpoints were freely discussed both in reference to the text and American art works. In preparation for the final examination in 20th century art, they were instructed to develop "at least" two sets of criteria for interpreting and judging American art. The final examination posttested aesthetic conditions for judgment which each student declared within his/her essay.

In year three of the study a class in 19th century art was offered to art majors. Three fourths of the students had previously taken two or three art history courses with me; for four majors this was their first art history class at the college (all but one of the four had taken art appreciation at a junior college). The class was

limited to juniors and seniors and students who had completed at least one survey course. At any rate, all participants had some framework for historical images, either from world or U.S. history as a core subject or through art appreciation/history. Groups of students traced the evolution of sculptural types (i.e. equestrian figure, standing figure, funerary monument) as class work, participated in class discussions of two dimensional images, and most presented in a lecture hall an individual talk on works by historical figures in 19th century art. A presentation or final paper was required as the final examination of the course. There was considerable evidence during the course that students shared ideas and criteria from previous courses as these were not explicitly repeated by their instructor during the 19th century course.

The Data

Written responses and artworks for selected students are compared for aesthetic criteria/viewpoint(s). Criteria used for interpretation and judgment are related to the content and construct of each art major's studio work. Notably, as students became more conscious of personal aesthetics, the art works they produced reflected similar aesthetic conditions.

Case Studies

Four students illuminate aesthetic development through their written responses and studio production. Each took at least one art history survey and one upper level art history course. One studio major, an international, is of traditional college age. Three others represent the substantial numbers of non-traditional college art students enrolled at the college. Taken together they represent several areas of concentration in studio art—sculpture, painting, ceramics—and include a generalist.

Jim, Sculptor/Critic (Open Concept)

Jim, an intense, physically powerful, young adult, concentrates his energies in the sculptural realm. His work, visual and verbal, reflects a seriousness of purpose and high, spiritual aims. *Eagle,* one of Jim's first sculptures, is a bronze of extreme detail. Caught to the mounting by one extended wing, the bird soars upward seeking the freedom of the air. A final exam response in

the 20th century class (year 2) shows the artist perceives the same limited freedom in regard to aesthetic criteria.

> ...the ability to paint or sculpt is a gift from God and those who possess these gifts exhibit a certain talent or ability that is not common to all men and women....Furthermore, the artist is responsible for the character or personality of the art. You might hear it said of a "dark" artist that, "It's just him and the way he expresses himself." The fact is, that there is the same darkness in each of us. It is whether we choose to glorify it or another aspect of us that is the question.

During the midterm exam Jim defined Instrumentalist criteria as follows: 1) determining any overt intent to relate a moral (or immoral) position or idea; 2) determining covert intent to do same; 3) determining the character or personality of the work; and, 4) determining how effectively the work relays any such position. In applying the open concept he would base the comparison upon upon "other theories and works that set a standard."

Jim explored religious imagery during that year. He sculpted a *Madonna and Child* and a lamb for the spring show at the college. His Madonna holds the Child tenderly, radiantly presented in gold. The lamb carries his head level, resolute and alert even in his repose.

I discerned during his first survey course that behind Jim's quiet countenance and his obvious spiritual integrity existed something he had deliberately left behind, experience which set him apart from fellow students. It took two additional classes for Jim to acknowledge the value of his background experiences and to consciously synthesize personal knowledge as part of a forcefully argued art historical response to the text for 19th century art.

Jim develops an argument that Courbet's and Millet's art is manifestation, rather than symbolic expression. Following philosopher Danto who says, "The formula for interpretation is: Find the world in which what is an expression in this world would be a sign in that one. Then the expression is a symbol of that world" (Danto, 1992, p. 59). Jim finds the artists, at least Millet, making no point at all, rather making a cultural statement which demands explanation rather than interpretation. In other words, to see the works named below as a symbolic expression of

the Manifesto requires being inside the community and an explicit interpretation based outside of the named works. Determining the status of a "work of art" under Dickie's instrumental theory, Jim finds the Millet's awareness (concurrence) lacking, though a 19th century artworld recognizes the works as symbolic of the drudgery of work. Jim explains as follows:

> The text makes much of the working class versus the aristocrats, country life versus city life, socialism versus capitalism. As if, when these men set about their lives as developing artists that they planned to make these statements about their world.
>
> While it is true that these paintings followed on the heels of the revolution of 1848, and that this was the news of the nation, it does not mean that their paintings were a response to same. In fact, it is recognized that both Courbet and Millet painted scenes from their rural surroundings prior to the revolution (although Courbet was preoccupied with portraits, especially his own).
>
> I find it preposterous to draw any analogy between a painting of a man doing manual labour and the Communist Manifesto. The manifesto came out in 1848, as did The Winnower, followed by The Stonebreakers in 1849. Do they even know whether or not Millet and Courbet had even heard of the document at that time?
>
> The text makes mention on more than one occasion of the assumption that physical labor results or is coincided by "blunting of intellect," (p. 224) and "mind-dulling" (p. 223). As if because a man toils with his hands he is dumber than those who do not. I find this personally offensive in light of the hard labor I have performed in the state prisons of Louisiana and Mississippi [without loss of intellect].
>
> Finally, the text praises Courbet and Millet for exposing us to the terrible realities of peasant life and for not presenting us with that view through "rose colored" glasses as did other artists. I believe that, especially in the case of Millet, the artist did not see himself as exposing terrible uglies, but just showing [life] as he saw it. It was interpreted in its time as an expose of rural drudgery....

Ginny, Potter/Feminist

Ginny won entry into the statewide college art show with a ceramics piece fashioned in response to an art history assignment extrapolated from Greek vase design. The origin of the work was apparently considered quite ironic by some of her classmates. She had later complemented the sensuous form with a beautiful and usual glaze during her ceramics class. The judges found it an exemplar of post modernism and rated it high in the show. Ginny consistently applied feminist criteria while choosing and discussing images. On the American 20th century exam she wrote as follows:

> Audrey Flack's painting Marilyn, 1977, contains strong floral content in that there is a visual path that leads one through the piece. The placement of objects tells a story about the person, Norma Jeane Baker, and the transformation that took place to create the star, Marilyn Monroe.
>
> The objects displayed throughout the piece convey strong philosophical meanings. The makeup, perfume, and lipstick hint at her image as a film sex goddess. The hour glass and watch are symbols of how short her time was; the candle serves as a memorial to her....Sexuality figured prominently in Marilyn's career, but the youthful picture of her depicts her at an innocent age before the glamour of Hollywood obscured innocence....The mirror image perhaps reflects the way that Marilyn still saw herself....I, as the critic, believe that the artist created this painting to serve as a memorial to the woman, Norma Jeane Baker, instead of the superstar, Marilyn Monroe.

Explaining her criteria, "Feminist theory simply addresses feminist concerns in the work--how the women are depicted in the work and what kind of image it portrays of women. This theory addresses the social meaning and significant achievements related to feminist aims. In using this theory, the critic has to keep in mind the time period of the work, and determine what social relevance it [the work] has for that time period." Ginny's responses in this class were remarkably similar to those of several younger female classmates who also applied feminist criteria.

On her 19th century exam, later in the year, Ginny wrote, "Painting was beginning to be used as a political tool as well as a record of historical events." And, "Before the revolution paintings were of the monarchy in their lavish adornments, and the working class was beginning to become unhappy with the state of things. In an attempt to gain sympathy for the monarchy, Elizabeth Lebrun painted Marie Antoinette with her children." Her criteria had not changed; Ginny was still essentially feminist in her approach to art. As her instructor I ask, "What does aesthetic growth mean--change, enlargement, consistency, or simply any of the three?" If change or enlargement represent valued behaviors, Ginny did not grow; if consistency is recognized, then Ginny matured.

Linda, Generalist/Ethnological Approach

Linda represents many women who are entering or returning to college when childrearing needs have been met. She, in fact, has a daughter who is attending another college. Linda strives to make sense of the evolutionary nature of culture; like Dissanayake, she seeks the influences behind unique attributes found in art and aesthetics. Her final exam project for Survey I, the first class she took, illustrates the exhaustive nature of her study.

> Art work can be used to discover the cultural values and concerns of ancient civilizations. Before the invention of photography...art work was the only pictorial means. Important secular and religious figures, activities, and important events were recorded in sculpture, pottery and painting.... Recurring themes such as man's relationship with animals, religious practices, man-beast mythological figures, warfare, geography, and architecture...can be described and compared. In each civilization there may have been some variation in temperament among individuals, but collectively each civilization has its own flavor and character. Sculpture, painting and architecture were most often the art work of the ruling classes. Pottery was most available for the common people. Ideas can be traced from one civilization to another through time....cultures become more complex building on the discoveries of neighbors and earlier civilizations. Occasionally ideas were lost for a time only to be picked up again at another time and place.

With each course Linda set more difficult tasks for herself. During the 19th century course she attempted to integrate the visual, musical, and literary arts of periods from the Renaissance to Modern. She achieved a certain holistic understanding of the richness, diversity, and complexity of those period in Western Art. She still lacks the second survey, but she constructed her own aesthetical foundation. Linda was unable to take the 20th century course so she never formally identified her aesthetic criteria.

Boris, Painter/Critical Theorist (self-styled Symbolist)

Boris, a twenty-one year old expatriate from the former Yugoslavia, was sent to the United States by his Serbian/Croation parents. His visa was subsequently extended by order of the Vice-President of the United States so that he could finish his degree in painting. Acknowledged by his peers and professors as among the brightest and most talented of the students, Boris is scheduled for his first one-man show at a regional museum. In spite of the fact that English is his third or fourth language, Boris writes with both eloquence and biting insight.

One rarely finds Boris working a member of a group; he prefers to identify and solve problems on his own. His elitist attitude and obvious abilities both confound and distance some peers and professors. The son of educated professionals, Boris apparently acquiesces only to a few he deems worthy of respect.

> Audrey Flack (1951-) said in 1981, "I approve of sentiment, nostalgia, and emotion (those heretical words for modernism....I use various symbols in order to increase communication on both conscious and unconscious levels." This could be a description of Audrey Flack's painting. She painted in 1964 Kennedy's Motorcade, what may have been the first Photo-Realist picture. It was an intrepid act, not because she had derived her image from a photograph, a strategy already familiar in Pop Art, but rather of the uncool [sic], moralistic content that she reintroduced into realism from her years as an Abstract Expressionist. Textuality was a part of everything. Thanks to the sexist atmosphere of the early New York school, Flack became a passionate feminist with an urgent desire to paint pictures reaching beyond a male-governed vanguard. Reviving the genre, she began a remarkable series of still life compositions

> full of such signifiers of feminine vanity as jewels, cosmetics, and mirrors heaped together with momento moris [?] like skulls, calendars, and burning candles. She takes camera, makes a slide, projects it onto the canvas and then paints over the image with an airbrush, concentrating on one passage at the time while masking all the rest. That's why all her paintings have surrealistic quality. Strong compositions are created by number of images, puzzlelike, progressing the feeling of nature uniting the Spirit. Like other Pop Artists she uses image of Marilyn Monroe (earlier already glorified by Andy Warhol--as early as 1964). Strong female figure that could move masses of people, with her popularity, fame, sexuality...
>
> Flack painted Marilyn, J F Kennedy, things that all Americans could relate to, rather than common ordinarities[sic]. The painting of glorified images stands more chances to be glorified, we can see commercial reasons in the painting...The presence of these selected tenets makes us read the painting deeper than just as a work of art.

He worked with another international on his 19th century presentation. She presented an overview of the life and work of Gericault; Boris explained his own large painting after the style of Gericault. The lifesize work with men and horses included many symbols and artifacts of his peoples' war with the Turks. Though lacking his usual refinement of composition, the underpainting was nevertheless powerful and rich. It was the first time that he presented a specific Eastern European, rather than generalized European, perspective. Because Boris is bright and grew to manhood upon the very soil where Western aesthetic and art historical questions emerged, he (far better than most American young people) understands the structure and criteria funding those issues.

He has completed all art history requirements for an undergraduate degree, but plans to take Art Criticism as an elective next fall. Already he brings an differentiated awareness of aesthetic traditions to both written and visual work.

Educational Importance of the Current Study

The presentation profiles aesthetic orientations as expressed by four students at the onset and completion of a three

year sequence of art history study. Development shown through selected written and studio examples illustrates the variety of aesthetic approaches internalized among art majors at the beginning and expanded during art history course work.

Additional Ongoing Analyses across Studio Major Participants

Thirty-two (out of 37 majors in my classes) completed at least two of the four courses covered by the study. Instances of the appearance of each aesthetic orientation, documented at twelve intervals over the three years, characterize the frequency of commonly held criteria. The study supports development through which college studio majors exhibit increasingly identifiable levels of aesthetic awareness.

The three student shows in the time covered by this study reflect an increasing attention to the meaning in works. Students still discuss formalist issues, but now explore other aesthetical questions as well. Studio critiques, I understand, are now lively events with substantive dialogues among professors and students. Student work is well received at statewide and regional competitions; the college recently garnered 1/5 of the state college art show. Professional art schools and university graduate programs give serious attention to our graduates' portfolios. Much credit is due to Professors Ted Rose, Art Williams, and Talley Johnson who are scholars and writers in the art field. Together we work to interrelate the artistic experiences of students across studio and art history course offerings.

Observational data suggests that studio majors benefit from instruction in metacriticism and aesthetics within art history courses. Internationals (5 in the full study) from Latin America, Western Europe, and Eastern Europe demonstrate increased ability to communicate meanings drawn from their home cultures in essays and studio works. The classroom as an open forum with studio and the local environment as components allows for maximum development of aesthetic direction and articulation among art studio participants.

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Applications of the Psychoanalytic Theory of Luce Irigaray to Feminist Art and Elementary Classroom Art Workshops

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Abstract

As the women's movement gained momentum in the sixties, feminists began to respond effectively to the failure of traditional paradigms to define the female subject. Researchers raised scholarly issues not only about the exclusion of women in the histories of most disciplines, but also about the assumptions and unchallenged beliefs at the core of time honored ways of viewing the world. In this paper, we discuss how modernist aesthetic theory and traditional psychoanalytic theory have been challenged in philosophy, art, and criticism. We define and parallel postmodern aesthetics with feminist psychoanalytic philosophy to show how perspectives of Luce Irigaray are connected to selected artistic practices. Irigaray's feminist psyclleanalytic theory can be applied to gain insight into feminist artists who have questioned the construction of meaning in logocentric discourses. Artists Nancy Spero, Mary Kelly, and Barbara Kruger are discussed to suggest the relevance of feminist philosophy and intervention to art production, criticism, and activism. We analyze how this type of investigation can assist both teachers and students in their understandings of the formations of gender identities. We discuss ways in which feminist art was incorporated into art workshops in an urban elementary setting, suggest teaching strategies, and argue for the importance of children learning how gender and knowledge are constructed.

Psychoanalytic theory has been useful to feminist theorists and critics in their attempts to explain how identity is constructed by experiences within the interpersonal context of the family. Psychoanalytic criticism is relevant to elementary education in that it helps us look at conditions of lived experience from infancy within the family, and the internal thinking which defines those conditions. The degree to which we are gendered, "learning" our sexual identities, can be explored within the system of interpretations that make up the psychoanalytic paradigm. Even so, traditional psychoanalytic theory defined the female primarily as the mother within the patriarchal family headed by the male. Feminist philosopher Luce Irigaray examines the assumptions and structures of psychoanalysis to find theoretical bases and methods for "unlearning" sexist beliefs. Because the construction of identity begins at a prediscursive level and involves the subconscious, parallels can be drawn between the development of language and understanding of other systems of representation. Visual artists, like psychoanalysts and philosophers, have a tradition of representing the unconscious in order that we can consciously explore the boundaries between lived and perceived experience.

In this paper, we discuss (1) the construction of gendered identity through the work of Luce Irigaray, (2) contemporary visual artists whose works can be discussed using Irigaray's feminist psychoanalytic framework, and (3) the application of these artworks in an urban elementary arts workshop setting. In these workshops, elementary students were asked to explore issues related to the formation of gendered identities through critical discussions of the works of artists and the creation of works of art. Before discussing the particulars of these workshops, we will first present the theoretical framework within which they were situated.

Luce Irigaray and Psychoanalytic Theory

According to French philosopher Irigaray (1976), patriarchal discourses such as psychoanalysis construct women "taking sexuality as a theme, as a discursive object" (p. 73). Irigaray called for a rethinking of Freudian and Lacanian psychoanalysis, searching for a feminist language which is not logocentric and dependent upon traditional philosophical inquiry. She disrupts the con-

acutely aware of gender identity and need to learn how expectations of gender appropriate behaviors are the result of social constructs rather than a natural order.

Irigaray also discusses the concept of a female imaginary. The imaginary is a system of exchange relations, an economy of active and passive, which in turn comes to be established as male and female. Irigaray (1985) locates the patriarchal representation of the economy of sexual reproduction and gender identity as follows:

> One may agree that it is difficult to decide between what is activity and what passivity in the economy of sexual reproduction. But this in no way prevents us from wishing to interpret correctly the appeal to a (supposedly) other economy which claims (a) to cure indecision or to suspend the undecidable that is set in play by such a question, (b) to resolve the question by attributing "activity" to man in the process of generation, in other words, to settle the question in terms of the active/passive opposition (p. 19).

As Irigaray clearly points out, activity in the economy of sexual reproduction is traditionally assigned to the man, while passivity is the role of the female. In this economy it is not necessary to define what constitutes either activity or passivity. It is only important to judge as active those functions of procreation performed by man. This economy of difference is then used to organize all the structures of our lives, from sexuality to language to social relations between the self and other. In contrast to this economy defined through binary oppositions, an economy structured by a female imaginary would be fluid. It would be based on a pre-discursive reality, a reality that escapes definition and escapes language. Within this economy women would not be defined by men. Woman would be determined by women's realities, not by patriarchy's description of these realities. Much teaching is done through illustration of binary opposites, using tools of traditional language and logic. Using Irigaray's concept of a fluid economy, children could learn alternate modes of expressing ideas, and could be taught to perceive their worlds through multiplicity rather than through opposition.

Irigaray has posited the possibility of a female imaginary to counter the male imaginary that now organizes our culture.

struction of women through traditional male discourses by questioning the definition of "truths" for women within those discourses. Irigaray (1976) writes that we need to become aware of how truths are repressed and how language creates representations that can be damaging to women. She is not only looking at sexual identity, but also is questioning how linguistic and philosophic structures make truth claims. Irigaray does not wish to abandon traditional psychoanalysis, but instead wants to interpret the "sexualization of discourse itself" (p. 73). To make such interpretative readings, Irigaray believes that we should examine how the unconscious works in developing meaning. As she states, "we need to listen (psycho)analytically to its (the unconscious') procedures of repression, to the structuration of language that shores up its representations, separating the true from the false, the meaningful from the meaningless" (p. 75).

Irigaray argues that we need to simultaneously critique Western systems of thought and language and move beyond these systems in order to try to conceptualize that which patriarchy renders unthinkable and unthought. Carolyn Burke (1978) writes that Irigaray's work "weaves its way around the questions of female sexuality, psychoanalytic theory, and women's language" (p. 851). Burke goes on to state, "Irigaray believes that women must first learn the 'hard' language of philosophical discourse, then 'derange' it, bother it, divest it of its power over us" (p.853). Through the style and content of her writings Irigaray extends linguistic boundaries. She challenges the position of women as objects of discourse and as objects who are constituted through discourse. In this, Irigaray recognizes that language, both visual and written, doubly objectifies women--as it constructs them and as male subjects use discourse to describe women and their desires.

Irigaray does not attempt to use language to define fixed positions, rather she uses language to challenge the structure of phallocentric discourse. In contrast to traditional scholarly writing, Irigaray's writing is fluid and metaphoric. Irigaray leads the reader to stretch beyond boundaries imposed by discipline and genre, and to think the unthinkables in patriarchal discourse. In doing so, her work is fundamentally subversive of patriarchy and the unthinking formation of gendered identities. Children are

Whitford (199la) states that Irigaray does not see the male and female imaginaries "primarily as empirical description which can be 'read off' the world, but as reconceptualizations which might help us change and transform our society in a direction which is less inimical to women" (p. 57). The male imaginary is structured by the concepts of exchange and identity. Within this imaginary, women become the objects of exchange. In addition, individual women become the patriarchal category of woman.

A female imaginary subverts concepts of identity by asserting the specificity and multiplicity of women. One move towards it is the concept of the sensible transcendental, where body and mind are joined. In describing this concept, Irigaray uses the female body to contradict, and disrupt, the transcendental symbolic order. She is radically breaking tradition and shifting definitions. As Whitford (199la) explains, this is very difficult to do because "in the traditional repartition of roles, women represent the body for men. The resulting split between intelligible and sensible then becomes difficult to shift, because it appears to be the basis for all thought" (p. 62). Rationality has been conceptualized and divided on the basis of sexual difference. Therefore an intervention in our conception of sexual difference must create a space in our concept of rationality. In turn, this space will create the possibility that the formation of gendered identity can be scrutinized through artworks and through the teaching of art.

Psychoanalytic Theory and Contemporary Visual Art

Feminist aesthetics alligns with contemporary postmodern aesthetics in a rejection of modernist emphases on formalist standards that are used to evaluate art primarily in terms of visual elements. The modernist paradigm included criteria based on visual design and a patriarchal lineage of masterworks distinguished by innovation and singular creative genius. In postmodern aesthetics, this paradigm transforms into a "pluralist" definition of quality that takes into account differences of gender, culture, race, and sexual orientation, among other factors. Hierarchical categories of "high" and "low" art become blurred, while divergent visual modes and media coexist. Postmodern artists appropriate historical styles and imagery and, in so doing,

question the concepts of progress and originality. Representing history as a progression of great men and great ideas gives way to revisionist narratives that are both self referential and socially aware. Postmodern artists have the potential, as never before, to confront social issues relevant to students. Practices of postmodern artists have become linked to activism that involves visual art and the co-optation of media to expand rather than to limit definitions of art. Irigaray's feminist psychoanalytic theory can be applied to the work of many feminist artists who have used art to question the construction of meaning in traditional discourse. Analysis of feminist art is particularly useful in helping identify the potential impact of feminist philosophy on contemporary art education.

Mary Kelly and Women's Voice

Artist Mary Kelly has used Lacanian and Freudian psychoanalytic theory in her critical writings and in her visual art works to challenge the construction of gender appropriate roles. Her works, which question the underlying assumptions used in psychoanalytic theory and in other discourses, can be read on many levels. Kelly's rereading of Freud and Lacan can be paralleled to the writings of Irigaray, who also called for a rethinking of traditional psychoanalytic theory.

During the seventies, when Irigaray wrote *This Sex Which is Not One*, Mary Kelly began to explore psychoanalysis in order to provide a framework for understanding the material conditions of women's lives and the internal processes that define women and their relation to the world (Cahan, 1990). Kelly, as does Irigaray, maintains that sexuality is socially constructed through systems informed by psychoanalysis, linguistics, and aesthetic theory. Both focus upon feminist critiques to break down discourses which structure and perpetuate oppressive systems. Through written work and visual art, they seek to reconstruct alternative representations of women and men. Kelly's artworks provide women with the opportunity for a reconstruction of identity. In many ways, Kelly's installations provide the alternative "language" which Irigaray seeks. What Kelly accomplishes through her work is an analysis and rewriting of Lacan, much as Irigaray has done. Kelly work addresses what Lacan's system

leaves out, that is, the lived experience and point of view of women.

Corpus, the first section of Kelly's installation, *Interim,* examines the phenomenon of hysteria and the representation of the female body through clothing. The five parts of *Corpus,* each composed of three pairs of photographs, take their names from the photographs of J. M. Charcot, a French nineteenth century neuropathologist. Both Freud and Charcot believed hysteria to be a particularly feminine disorder. Symptoms were manifested in hallucinatory experiences and other neurotic behaviors which included paralyzed hands and limbs uncontrollably frozen into stiff contortions. Charcot based his diagnosis upon examinations of the many institutionalized women he photographed, emphasizing their expressions and distorted limbs. Charcot also presented such women to an audience of colleagues, to show how visual examination could lead to diagnosis. Kelly challenges Charcot's photographic inscriptions of hysteria with texts and articles of clothing. For example, in "Extase" she presents Charcot's photograph, with pieces of women's clothing and handwritten texts of women's desires.

Kelly's art work subverts Charcot and Freudian interpretations of hysteria by representing the experiences of women with their words, and without the image of the woman's physical body in the flesh. Kelly's representations in *Corpus* use articles of clothing in twisted and contorted positions alongside text which describes experiences of contemporary middle-aged women. The works, shown to elementary children in our workshops, show the changing roles of women as they age, demonstrating the extent to which these roles are constructed. The works also explore the ways in which the woman is viewed as the object of the male gaze, constantly modifying and decorating her body for display. Kelly's works use the phenomena of hysteria as the subject of works which do not paralyze but instead give woman a voice. They subvert the male gaze and expose the inadequacy of a patriarchal signifying code. At the same time, the accompanying text gives voice to ordinary women in everyday situations to show the pervasive demands upon the woman to appear and be viewed as object. As we read the works that Kelly has chosen, we become aware of the gap between Charcot's image and the lived experi-

ences of women. The former presents us with a constructed sexuality while Kelly's texts describe the experiences of desire by women and thereby challenge this construction. This opening of social space enables women to begin to exist.

Visual juxtapositions in Kelly's *Interim* (1990) can be paralleled to Irigaray's "logic of difference" and concept of "alterity" (Irigaray, 1976, p. 120). For Irigaray, "alterity" describes an "otherness" unable to be modeled from projection or identification with the subject and in which the subject is defined in binary opposition to "object" (1976, p. 154). Irigaray believes that such definitions in terms of opposition, matter/form, power/act, and male/female are damaging to women in that these concepts conform to a logocentric language which cannot describe women's sexual specificity (p. 154). Kelly believes, as does Irigaray, that the representation of women should redefine linear and "logical" discourses represented as historical and left to us through text and artifact. The dualities still exist, but the artwork makes us realize that contradictions can simultaneously represent a true experience. The contradictions do not cancel each other out or force us to choose a truth. They enrich our experience of these artworks and sensitize us to the possibility of multiple perceptions and interpretations of our own experience.

Nancy Spero, Gender, and Appropriation

Irigaray articulates inadequacies of "logocentric discourse," based on the law of the father that is passed to the child when language is acquired. Irigaray (1976) encourages women to write their own histories, seek their own language, and recombine information into forms that reflect women's insights. In many ways, this recombination is precisely what Nancy Spero is doing in her artwork. Elementary students in an urban setting were shown Spero's images of women that are collages of art history. Discussion involved how Spero recovers past images of women, combining them in such a way that they celebrate women's multiplicity of meaning. Rather than placing women within one system of representation and meaning, Spero's multiple images create multiple systems of meaning. By doing this, she defies an essential, singular definition of "woman." In her work she moves women to active roles, repositioning images of women so that they become positive representations.

After the early 1980s, Nancy Spero began to use only the images of women in her work in an attempt to locate women in a position of subjectivity and to speak to women's identities. As Lisa Tickner (1987) describes it, "Spero had decided to return to images of women--indeed to use only images of women--in an attempt to displace the position of the male as the generic human subject" (p. 7). Spero also began to combine her images with a variety of texts and to use the scroll format that has characterized much of her later work. This scroll format enabled an element of narrative to enter Spero's work. It also made the work more difficult to categorize and to summarize since no single point of view would be adequate to encompass the work. By combining images and text with the longitudinal scrolls, Spero forces the viewer to move toward and away from the work simultaneously. We are drawn in to read a passage, then forced backwards to connect the images. This use of multiplicity becomes an important element in Spero's work. The image is no longer unified, no longer readable as a single entity. While in these works they represent a narrative device, in Spero's later works this format will take on meaning as a feminist strategy, for she will use this format to represent the multiplicity of women and to break the boundaries of a single definition of women.

Spero's strategies, identified by Tickner (1987) as quotation, repetition, stylistic disunity, the use of unfamiliar sources and "emblems of femininity that are often abbreviated and remote," (p. 10) allow her to reposition the images of women which have been produced by men. In this way, she undermines the problems which arise when trying to place the image or representation of a woman as a subject within an art world system that has historically allowed women only the position of object. Spero refuses to define woman, and instead offers us words and images which play from and with the boundaries of masculine and feminine. Spero uses historical images of women which have been produced by a patriarchal society to create a form of feminist painting. Through this Spero opens a space for women, a social space where they can speak in the different voice called for by Irigaray.

Barbara Kruger and the Creation of Meaning in the Media

Artist Barbara Kruger's visual artworks have a critical function, using graphic design strategies to question reproduction of stereotypes in many mass media sources. She often addresses feminist issues by relating consumption in commodity culture to the depiction of women in advertising media. She contrasts public image with private desire, exploring connections among text, object, historical context and culture in the representation of women to de-contextualize and de-historicize. She focuses upon the interactions of metaphor, advertising rhetoric, and propaganda in creating the sexed subject. Students in one of our workshops combined words with media images as Kruger does, to use text intrusively to challenge associations that the viewer brings to the viewing of the image.

Kruger's strategies, as identified in a book of her work, *Love for Sale*, by Kate Linker (1990), include "hail and entice the spectator," "interfere," "positioning of social body," "intrusion of public into private," "mingle major with minor," "erode classification," "use double address," "use double address," and "identify stereotype." She uses dated black and white media images with white text on red insets to "counter the media's promises affording a doubled address, a coupling of the ingratiation of wishful thinking with the criticality of knowing better" (Linker, 1990, p. 17). She seeks to draw the reader/viewer into critically consuming the plethora of media images surrounding them.

Like Irigaray, Kruger wants the viewer to question dominant epistemologies which need to be challenged, "redefining the human subject as constructed by the very social forces over which it formally claimed control" (Linker, 1990, p. 27). She appropriates familiar-looking mass media images, primarily black and white photographs, which seem to have been reused, subverting their original "meanings." Images are overlaid with text that is reminiscent of phrases on billboards, both elegantly composed and confrontational. The use of the appropriated images reveals the degree to which an ambiguous or "false" world can be constructed with the camera which "does not lie." The viewer is activated in a questioning and skepticism of the "objective reality" as seen through the camera and used to influence our thinking in mass media. As with Kelly and Spero, Kruger produces work which

can be interpreted using Irigaray's psychoanalytic framework. After doing this type of interpretation with all three artists, we proceeded to develop lessons based on this examination of the formation of gendered identities for use in urban elementary classroom workshops.

Urban, Elementary Art Workshops Focused on the Construction of Gender

The projects that we developed for urban elementary students dealt with issues surrounding the construction of gender identity. In each case we began by showing the students work by Mary Kelly, Nancy Spero, or Barbara Kruger. Each forty minute lesson was delivered to a class of 26-30 fifth and sixth graders and began with a critical discussion of these works and the issues that they raised. In this setting, the students were told that these artists were feminist artists and that their works raised questions about the ways in which identity is constructed through the society that we live in. For this discussion we drew on the understandings of this construction that we had gained from Irigaray's work but we did not try to teach students feminist psychoanalysis. What was of importance to us was having students understand the various ways that these three feminist artists have dealt with the construction of gendered identity.

The lessons were given within the context of an annual day of workshops that provides urban children with studio art experiences and contact with Buffalo State College students, faculty, and visiting faculty. Sponsored primarily by the student association of the New York State Art Teachers Association (NYSATA), these workshops are both field experience and service activity. Dorine Arrasjid, the art teacher at PS 71, sought volunteers for a day of art at her school in 1992 and was referred to faculty member Mary Wyrick, sponsor of the student association of NYSATA. Students in the association, faculty at Buffalo State College, and visiting Penn State faculty member Yvonne Gaudelius have, for three years, joined in conducting art activities.

After initial critical discussions, each of the lessons drew upon the work of the specific artist to generate a studio project. After discussing the work of Mary Kelly the students worked

from black and white photographs of various items of clothing. They critically decoded the messages about identity that were carried in these photographs. Students were able to make judgments about the construction of gender identity carried in the various items of clothing. At the same time, in a parallel of Kelly's work, the students created a text that sought to question the implicit messages that each item of clothing contained. They altered the photographs using various methods such as montage, drawing, and the juxtaposition of images with short narratives. Not only did students raise issues related to gender identity, they also questioned assumptions about class and race.

After seeing and discussing the work of Nancy Spero, the students engaged in a simple printmaking activity. They developed a narrative print consisting of a number of images and based on a scroll format similar to that of Spero. Using Styrofoam printing blocks and black ink, the students developed a series of at least three images and printed these repeatedly on a scroll of paper, using the paper either vertically or horizontally. In this print, students explored issues related to the construction of their identity. They combined popular symbols, pictograms, and text that represented issues cogent to the development of male and female identities. In other words, not only were they exploring their "self," they also undertook a critical exploration of the ways in which that self might be constructed. Through discussion, it was clear that these students understood the concept of the creation of self. Most of their prints focused on certain aspects of their self-identity and the students were able to explain the ways that they saw the various components of their identity working together to produce an image of a self.

In the third lesson, class discussion defined "identity" and connected art of Barbara Kruger with Irigaray's earlier discussed concepts of "language creates representation," "meaningful from meaningless," and the idea of "active/passive." To accommodate the brief 40 minute lesson, students were provided with strips of prepared text, strips of blank paper, and black and white media images, that appeared to be "re-used." The images were reused in that they were already photocopied from women's journals from the fifties, news documentary photographs, and old textbooks. Students were asked to create or change stories about a person,

roles, and identities by gluing the given text or by creating new text to layer over the images. They also could draw a background to add to the meaning of the story. Kruger-style statements (Linker, 1990) were available for the students to choose from, including "We don't need another hero," "You are not yourself," "Your body is a battleground," and "Now you see us, now you don't." The final projects showed that fifth graders, in a remarkably short time, could pair up images provocatively with text and write compelling and critical text of their own. An image of a man embracing a woman was labeled "Use only as directed." A beautiful femme-fatale was labeled "I decorate your life." A figure in a protective chemical warfare hooded suit was labeled "Endangered Species" and pasted over a penciled background that resembled shattered glass. The students understood and addressed identity while using Kruger's strategies of "interference" and "breaking down stereotypes" to make critical images about the roles of women and men.

Conclusions

We have shown how to use works by artists who explore identity and related issues to develop critical understandings and challenge construction of gender "appropriate" roles and behaviors. Critic and feminist Griselda Pollock (1987) defines feminism as having an activist component. Irigaray's transformative pedagogy provides a framework for actively fleshing out fantasy, prediscursive insights, intuition, and other alternative resources for inspiration to use in artmaking and criticism. It is a basis for broadening our acceptance of unconventional identities. It is a pedagogy that provides methods to challenge traditional stereotypical concepts of gender appropriate roles. Using the psychoanalytic framework of Irigaray is only one approach to developing an awareness of the ways gender identities are formed. Kelly, Spero, and Kruger are three contemporary artists who address issues and whose work is readily accessible to elementary age children. These artists have combined images in their visual art works in such a way that viewers can consider multiple viewpoints while making associations with common experiences. They engage us in working between images and memories to find meaning, but without fixing those meanings. This type of questioning is what Irigaray is asking us to do in order to challenge

truth claims regarding women in traditional philosophy and psychoanalysis. Feminist discourse can benefit any marginalized individual by offering creative and political strategies for realizing and confronting the construction of the often oppressive systems in which they must function. In taking this questioning into the classroom, educators can go beyond transmitting given bodies of knowledge to questioning assumptions and modes of reasoning that create knowledge. By studying and creating art, children can, as Irigaray urges, write their own histories, seek their own language, and recombine information into forms that reflects their own insights.

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A Cross-Cultural View of Art and Creativity: Implications for School Partnerships

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Abstract

In this paper we describe aspects of an ongoing participatory oral history research project between ourselves and an urban First nations community. As outside researchers we represent a European academic and an Ojibwa academic. The Sechelt community, who were already involved in the beginning stages of an archival oral history project prior to our introduction, readily accepted our participation in the project. Through a participatory research method community members are involved in the project as interviewers, interviewees, and research assistants. Their involvement has also informed the nature of the questions asked, thereby offering outside researchers and the community mutual benefits. The guiding research problem is to study the effects of colonization upon the art and craft forms of the culture prior to European contact. Initial findings point to a different world view, one in which art and creativity are not seen as separate entities but rather as elements of life itself that cannot be discussed through categorizations of concepts. Taking this into account, educators must face the nature, assumptions, and consequences of cross-cultural issues if we are to address how art history should be taught in schools.

This paper describes an ongoing participatory research project in which we endeavor to study the effects of colonization upon two indigenous cultures and communities in Canada. What we hope to do in this paper encom-

passes two things: to describe the nature of our research problem and to briefly describe the nature and parameters of the research process and findings. We hope that our description will prompt art educators to conceptualize a different view of art and creativity as found within one indigenous culture. More importantly we offer some suggestions for educators who wish to incorporate our findings into their educational practice.

The Nature of the Research Problem

Art educators such as McFee and Degge (1977) and Chalmers (1978, 1981) have argued that multicultural approaches should be taken to all aspects of visual arts education. Much of the current literature in art education stresses four aspects of curriculum content dealing with productive, historical, critical, and aesthetic foundations. These areas are criticized for favoring aesthetic universalism rather than recognizing the rich diversity of artistic expression and meanings within the context of specific cultural groups (Hamblen, 1986). One area of great concern is the disjuncture between Euro-western views of art history and the historical art of First Nations peoples (Calvert, 1988).

Art is often considered a primary means of communicating ideas and emotional meanings from one person to another, one group to another, or one generation to another (McFee and Degge, 1977). Though the dominant Canadian society has art forms whose main purpose is to communicate with other societies and to relate art with useful objects which communicate ideas, qualities and emotions in a secondary manner, a variety of conceptions exist about art. Much of the current interpretation of indigenous art is founded upon the preconceptions and value laden standards of Euro-western culture. A growing number of art educators are calling for curricular materials and teaching practices that focus upon the knowledge of the makers and the socio-cultural context in which they produce art (Congdon, 1986; Lanier, 1982; Mariahazy, 1990; Stuhr, Petrovich-Mwaniki, & Wasson, 1992; Sahasrabudhe, 1992; Wardle, 1990). In many ways, the field of art education is experiencing a shift from art as content to include art as experience (London, 1989). To support this call from the field, research needs to involve particular groups and include participants in the research process as much as possi-

ble. The primary goal of documenting how cultural groups construct and have constructed meaning around a variety of art related topics can stretch art educators' narrow Euro-western conceptions.

In an earlier study (in which one of us worked with a different colleague), we sought to describe the perceptions of 20 Ojibwa people in Northern Ontario regarding their notions of creativity (Irwin & Reynolds, 1992 & 1994). From our work with First Nations peoples, we recognized that ethnocentrism in the arts may be revealed in instances where the quality of art, or the determinism of good art, becomes the focus for discussion. In turn we also realized that when creativity is linked to quality, creativity may be in danger of becoming a quality indicator which will reflect the degree of ethnocentrism inherent in a process of artistic evaluation. The findings in that study caused us to take more notice of what our own assumptions have been and the implications of those assumptions. For instance, we realized how we conceptualized art according to categories such as fine art and craft, high art and low art, while also passing judgement according to such things as technical skill, originality, depth of message, use of design, etc. Creativity was an implicit attribute of art making and required flexibility, adaptability, originality, and fluency of ideas. Yet, none of these ideas were mentioned by the participants in that study. Rather, images were a way of celebrating mystery rather than explaining it; the individual's experience of imagery and ideas were deeply personal and spiritual. Furthermore, the information which contributed to the creative idea or experience existed long before the person was born. Information was stored in the symbol system of the culture—that is, in the customary practices, rituals, language, etc. (Csikszentmihalyi, 1988). For the Ojibwa people in that study, creativity represented a negotiation of feeling and lived experience; all people can be creative if the necessary conditions for creative development are fostered. These findings are contradictory to the majority of contemporary researches into creativity which outline the characteristics and attributes of individuals who are considered creative without regard for social, cultural, ethical, and historical networks influencing the individual (Sternberg, 1989).

A colleague in Australia, coordinating a parallel project to ours, has been working with one aboriginal community (the Adnyamathanha people) in the outback of South Australia. His findings to date have echoed our understandings in many ways. When answering questions dealing with art and creativity in traditional cultures, community members were at a loss as to what these concepts may have meant as they could not define the concepts in their language. Although some indicated that there must have been a word at some time, they reluctantly described creativity as a "good" piece of work. This descriptor could stand for things aesthetically pleasing or technically well done (Rogers, 1994). Apparently within traditional culture there are limited ways of speaking about these ideas, not because the language or ideas are not developed but because more colorful or emotive language is not considered necessary. Rather, calling the work "good" was enough. In the traditional culture, ideas were not separated. Instead, indigenous peoples believe that everything in life is connected and must be cherished as a part of nature; therefore, art, creativity and concepts like beauty can not be separated out from the rest of life.

Both of us working on the Canadian project have worked with indigenous peoples. Ruby Farrell is also an Ojibwa woman. Our coming together from different cultural backgrounds has prompted us to continually question and probe further into what is taken for granted in both of our cultures. Also, being cognizant of how indigenous peoples have been treated by the dominant society since European settlement prompted us to employ a participatory research design.

Participatory Research Design

Participatory research is actually a process rather than a predefined methodology. Yet this process does have some distinguishing characteristics which may be said to include, a) collaboration among researchers and the community within each research stage of the project, b) a reciprocal educative process between and among researchers and the community, and c) a commitment toward taking some level of action based upon the nature of the research process (see for instance, Royal Society of Canada, 1994). Although participatory research is still a relatively

new and emerging field in educational research, not all studies are able to achieve each of these characteristics once the research is fully implemented in the field. Everyone involved in the research process should ideally benefit from the inherent interactive nature of the process through three underlying elements—research, education, and action.

In this project, we endeavored to involve ourselves with two indigenous communities in Canada—a West Coast Salish community from Sechelt, British Columbia, and an Ojibwa, Pottawatomi, and Odawa community from Wikwemikong, Ontario. Although one of us lived within a three-hour drive of Sechelt, both of us had to fly to a city which was a 2 1/2 hour drive to Wikwemikong. For both sites, our research funding was already in place when we made our initial contacts. From the outset, we discussed our interests in studying the effects of colonization upon their art and craft forms. We also explained that we thought we would approach their communities because they were interested in pursuing oral history projects (Shumway & Hartley, 1973) and might study their artistic community along with us. Although each community responded differently to our initial presentations, we were invited into both communities to begin the studies.

In an effort to make the research as participatory as possible, we agreed that the study would include oral history interview questions that would benefit the community beyond the scope of our original interests for the study. Other efforts were also made to make the project as participatory as possible. For instance, individuals from the community were trained in oral history interviewing techniques and subsequently conducted many of the interviews. Copies of tape-recorded interviews and transcriptions were kept by the community in an oral history archive. As time, energy, and commitment allowed, participants from the community were also involved in analysis and interpretation of the data.

Although it would be beneficial to share the results of the findings from both communities, for the purposes of this paper, we describe the results from one community, a Coastal Salish community on the Northwest Coast of British Columbia. In that community, we trained six interviewers, three of whom have con-

ducted numerous interviews each lasting approximately one to two hours in length. Each of these interviews have been transcribed, mostly by an on-site participant involved in archival matters for the Band. The interviews are continuing whenever possible.

The Sechelt Nation occupies an urban centre of its own name. The town consists of approximately 3000 people with the First Nations peoples sharing the land and area with many other cultural groups. The Sechelt Band recently won the fight to govern themselves and as a result much of the discussions that one hears when visiting the reserve have to do with Band Council issues and the upcoming land claims talks with government leaders. The Sechelt Nation children attend integrated schools in the town and have the opportunity to learn their Sechelt language through newly instituted language programs. Other educational initiatives are also taking place in an effort to teach traditional Sechelt cultural beliefs to a younger generation. As this study progresses, the results should be very illuminating for the school and community as they endeavor to construct the nature of art and creativity within traditional Sechelt culture.

The Nature of Art and Creativity Questioned

Entering upon a discussion of the nature of art within First Nations communities, one must consider what is meant when we discuss the concept of art. In fact, most definitions contain Euro-western notions. Art is a concept that most people understand though we may disagree upon a definition. There appears to be an assumption that still guides the underlying premise to the concept of art itself. In many instances, authors use Euro-western categorizations superimposed upon the ideas, artifacts, and culture of other groups as a way to understand the "art" of others. This way of understanding the nature of art neglects to consider that the concept of art may not have existed as a separate entity within the life of the community before colonization or European settlement.

It is interesting to note that in virtually all indigenous languages, no word or phrase exists that parallels the English term of "art" (see for instance, College of Webster Art Museum, 1992; Pakes, 1987; Zastrow, 1977). It is imperative to ask participants

how indigenous peoples refer to, define, or conceive of art within their culture and language. When we asked community members to tell us about their concept of art, we found that in nearly every interview with Elders who knew the language or who have been learning the language over the last 15 years with the help of a linguist, no phrase or word could be remembered. Many believed there must have been a word, but they did not know what it was. But when asked to give some sort of definition to art, one elder, Gilbert Joe, remarked, "Some people decipher art as mural paintings or arts and crafts for your carved masks and wall plaques and so on. Our music is art but to me art is work. Work is life itself." Another elder, Mary Craigan, seemed to resist giving a definition and tried to get the interviewer to provide a definition from which to work. However, with some additional inquiry she suggested that art was taken-for-granted in their culture because they were artistic people. She supported this by saying that women wove baskets, men dugout and carved canoes, and individuals smoked fish. In trying to describe how these activities might be considered art, she said: "Art means to me, something that comes naturally, and not everyone can do it." For instance, knowing all of the subtleties of collecting cedar roots for basket weaving was presented as a way of describing the art of making baskets. She also went on to suggest that spoking fish was an (artistic) activity that all Native people know how to do. Therefore since the Interviewer was a European person, the interviewer probably would not know how to smoke fish.

Given the intent of her comments, it appears that Mary Craigan believes that all Native people are intimately connected to nature; therefore, the activity of smoking fish would also come naturally to them. If it didn't, then someone in the community would be able to carry out the activity. In this way, everyone in the community was able to fulfill an activity that was natural and was therefore important to the welfare of the community.

Other Elders and community members spoke of art in similar terms. No one could provide a definition and referred to art in some way as representing life itself, whether it was the daily experience of individuals, acting as communication among travellers who noticed pictographs along waterways, or providing a symbolic reference to family status on totem poles.

Perceived as a view from Sechelt culture prior to colonization yet existing in the fabric of the culture today, the above anecdotes point to a view of life that is at once connected, related, and interdependent. Art could not be discussed separately from any activity within the community, yet from a Euro-western perspective, there are elements of visual expression through symbol making, communicative activities, and spiritual celebration and sacrifice. This prevalent Euro-western bias persists when asking participants to define art. They readily talk of what others, or the dominant culture, perceives as being art, knowing that Sechelt people do not see the world that way.

Although the interviews did not endeavor to have community members think about the role of aesthetics in the traditional culture, the topic was raised in several interviews. When asked if the people ever discussed the aesthetics of the place in which they lived, Audrey Esterbrook replied:

> In the morning you could wake up and you'd see the sun peeking over the mountains, the birds on top of the water, flying. You'd hear the little birds down clam digging around for their breakfasts. I used to watch the eagles. They used to go fishing and everything. It was really, really peaceful....the birds were your companions. See basically, we learned a lot of the bird whistles and everything like that because we listened to them so much. We always knew when an eagle was fishing because there was this little noise every time he went in. The only thing that kept us going was listening to the river. The river was very soothing.

When asked if they ever talked about this beauty while she was there, she commented that "it was taken-for-granted. It was always taken-for-granted."

When Mary Craigan, an elder, was asked whether her parents or grandparents ever talked about the beauty of nature, she replied, "I cannot think of anything right now, but they might have because they really respected mother earth. What they took out of mother earth they wanted to put back in some way. So in order to make it look like you say 'beautiful,' they had to do things like that." For the European interviewer in that situation, Mary's last comment asserts that to make a parallel distinction her culture would interpret a relationship with nature, not as an

admirer of its beauty, but as a respected participant in the cycle of life and living. Sechelt peoples would not be onlookers, detached and separate from nature, but connected entities within nature. Beauty as a concept might be there, but it was not the driving force. Rather, respect for all living things and the creator of all living things became the focus.

Many of those interviewed had either gone to residential schools and thus lost their language and culture, or were offspring of those who had gone to residential schools, and thus never taught anything about traditional ways. However, a few of those interviewed had limited experience with traditional ways that guided their experiences and beliefs today. For those who were never taught the language, a linguist who has been working in the community for approximately fifteen years has helped teach Elders the dying language. As a result, the Elders are actively trying to encourage younger generations to learn the language. However, this separation from the language and implicit cultural ways limits the confidence of many participants as they try to articulate the way their ancestors might have interpreted the same questions. Whenever interviewers sought definitions for art and creativity, participants were at a loss for remembering a parallel term from their language. This frustrated some, yet empowered others to say that it was not part of the culture. As we have said before, everything was interconnected and therefore to artificially disconnect visual expression from the rest of life was simply not done. The following will show how creativity was often viewed in the interviews.

Creativity is another concept that has no word or phrase in the Sechelt language. Some participants struggled to remember a word or phrase, and thought that perhaps it had been forgotten. Yet some believed that there was no word in their language. Audrey Esterbrook, a woman in her forties, was born and raised in the Native way, before coming to an urban centre to attend school at age six. She believes there was no idea of creativity expressed through the Sechelt language or cultural ways. Life was expressed and appreciated in the moment of living. She explained that "in those days people didn't talk very much. It was hand signals and there was never much gossip around the campfire."

Although creativity may not have been a concept that was expressed in pre-contact days, it is a concept that is sometimes used today. When asked about creativity today, virtually all participants believe that creativity is an attribute that all people possess. Mary Craigan endeavors to describe the relationship between art and creativity in this way:

- I think everyone has a gift some way or another. I always tell people you know you've got it in you and if you find it, I said use it.
- You create art....art, you do it by what you are thinking you put down, or you make it. For example, the Cowichan nation, they make sweaters. They put it down....they create something.
- To be creative, I would think it would be to get things going, to get things started, and get them rolling.

Creativity, art, and beauty were concepts that could not be separated from other concepts in pre-European settlement days. These days were subsumed within the day-to-day events of working and living in a community. The ideas were never discussed nor given particular terms within the language of the culture. Yet, we must not assume that the ideas of art, creativity, and beauty were non-existent, but rather, we must try to recognize that a different worldview places different emphases upon these ideas. What is valued in one culture may not be valued in another, or the degree of value may be implicitly different. Contemporary Sechelt people who have been educated through the dominant society, have their indigenous opinions of art, creativity, and questions of beauty. Often, they try to integrate their limited traditional knowledge while also recognizing the need to accommodate today's society. In all the talk, there is a desperate appeal by many to learn something of traditional ways before they are completely forgotten.

Implications for School Partnerships

As part of the participatory research study, community members added important questions facing the community to the list of thematic issues. One recurring theme that inevitably came out, as a result of community input, was the devastation of cultural beliefs, values, and attitudes systematically destroyed through residential schooling. These residential schools represent a system

that separated First Nations children from their families for their entire schooling experience in an effort to force cultural assimilation into the dominant society. Some of the measures taken by the religious orders who often sponsored these schools have been found to be abusive and unacceptable today. Therefore, as educators begin to situate the findings of this study within the political context of the times facing First Nations peoples, we cannot neglect the healing that must be allowed to take place. We must also recognize the systematic avoidance of First Nations historical and socio-cultural heritage within the content of knowledge and ways of knowing presently being taught in schools.

Most of the participants in the study believed that the local First Nations community should be active participants in the education of their children. This means inviting Elders in to talk about Sechelt customs, beliefs, and values, and whenever possible, teaching the Sechelt language. It would also mean, the inclusion of Sechelt cultural content into the curriculum of the school. Although all of the participants believed that Sechelt First Nations children should be learning about Sechelt culture, there was some disagreement on who should be taught this material. Most individuals believed that Native and non-Native students should learn about Sechelt culture, while some believed that non-Sechelt children could be offered a choice to learn or not to learn about the Sechelt culture. Interestingly, the latter choice also included Native children of non-Sechelt descent.

At the present time, mostly non-Native teachers teach Sechelt students. However, these teachers are working with the local Band Council to achieve cultural content in the curriculum, to initiate recognized language courses for high school graduation, and to involve Elders in the curriculum design and implementation of curricula whenever possible. In time, Sechelt or First Nations teachers will replace non-Native teachers.

If educators truly consider the ideas shared by indigenous peoples, serious changes may be in store. Rather than assuming a universal understanding of the nature of the art, it would be better to invite First Nations individuals into classrooms to present cultural beliefs, values, and attitudes in an effort to show students that another view exists. In so doing, we would allow a shift of understanding that may in turn form mutual understanding among cul-

tures. Since it will be difficult for non-Native teachers to truly understand the essence of Sechelt or other First Nations cultural beliefs, it becomes imperative that indigenous cultural groups become actively involved in all forms and levels of education.

Art and creativity may be defined, or popularly defined in a few ways, but other ways of perceiving these concepts emerge as we incorporate cross-cultural understanding in our classrooms. Inherent in this research design is a problem that will also penetrate classroom practice. How can researchers and teachers discuss concepts without imposing their own understanding of the concepts? This is a different concept in itself. It is like asking a person to describe snow in two different languages. In an Inuit language, there are over 200 words to distinguish types of snow. In English, there is one word, snow. In this paper we have described how the Sechelt peoples conceptualize a quality of life which for a foreigner might be conceptualized as art. But it is not art as seen through the definitions applied by narrow Euro-western world views, nor is it art within traditional culture. Yet First Nations peoples today can discuss life as if it embodied elements of art as they understand art in contemporary times. The subtle differences between concept and terminology are critical if teachers and researchers are ever to portray the depth and quality of indigenous cultural life. As outside researchers trying to understand a different way of conceptualizing visual expression set within a cultural context, we find ourselves using the word art occasionally, but more often, trying to use a foreign language to explain a concept that does not translate. What we have learned in doing this exercise, is that educators, students, and community members must constantly be learning from one another in vulnerable ways. We must be willing to use our imagination to help us conceptualize the world from other cultural perspectives. If we do not, then we risk miscommunication, misunderstanding, and arrogant misfortune.

From our point-of-view, indigenous cultures should be treated as equal partners in knowledge construction and curriculum design. By presenting several world views in classrooms, we are providing students with opportunities to understand differences and similarities cross-culturally. It is our belief that this is imperative for today's schools. It is also our belief that we all must

endeavor to correct imbalances that have existed in art education theoretical discourse. Understanding the nature of art and creativity within traditional and contemporary times leads to cross-cultural awareness. More will need to be done, but this is a necessary first step.

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Research in Arts Education

Richard Colwell
Invited Speaker

ABSTRACT

As a "lizard" of arts education, a surviver, I question the seriousness of current efforts to establish higher standards, to change the content of the curriculum, and to improve arts education.

Recently I wrote an article for *Arts Education Policy Review*[1] expressing my concern about the present thrust of our profession's leadership. It seemed to me that the national arts education organizations, together with state departments of education and a host of influential organizations, are advocating major changes in the structure of public school arts education without adequate reflection on the consequences. Many ideas are being floated in education, in the arts, and in music education, and the basic assumptions underlying these ideas are conflicting, fuzzy, and difficult to identify in philosophy, methodology, and expected outcomes. These ideas are supported neither by research nor experience. Research is based upon a foundation of well-thought-through assumptions, hypotheses, and philosophy. The proponents of fuzzy change—our arts education leaders, educators, and arts advocates—have, with the best of intentions, invested themselves and their organizations in a monumental effort to change the direction of the huge blimp we call arts education. Their efforts are part of the reform movement in education; everyone else is changing and the arts do not want to be left behind. When I criticize change, I feel like I must be the lizard or the cockroach of arts education, a creature that survives without change. Research, however, is not about survival; researchers develop guidance systems.

From listening and reading one would think that there are major, crucial efforts underway to establish higher standards, to change the content of the curriculum, and to improve arts teacher education, but I question how serious anyone is about these efforts. Good politicians often advocate outrageous positions to enhance later bargaining positions—the so-called trial balloons. Further, there is an ever-present and underlying fear in arts education triggered by that most basic instinct, survival. When Lowell Mason was fired by the Boston Public Schools, it set up an uneasiness among music educators that has continued ever since. If it could happen to Lowell—or in Boston—it could happen to me. Thus, one reason for advocating change is the fear that arts education in the schools is threatened and that the reform movement offers the only option for survival. To band directors the options must seem like no option: Which would you like to eat first, your spinach or your brussel sprouts?

In this conversation about the future, cries for a reform movement in arts education are based on a different rationale from that advanced to improve teaching and learning in the "core" subjects. We've got an apples-and -oranges situation here. With Goals 2000, Americans are to be first in the world in math and science. Students are to be more literate, versed in history, geography, civics, and a foreign language. In the arts, the efforts are somewhat differently focused; the message is that we had better adopt an arts program with new and expanded objectives or die. Though no explanations are given, there is an implied philosophy that the arts in Goals 2000, that arts instruction, must be in the curriculum of ALL students and across a curriculum that stretches from preschool through high school. Little mention is made of programs for students who are interested, gifted, and talented in the arts.

The point that I attempted to make in the *Arts Policy* article was that we had no basis in research or in experience for adopting most of the goals suggested by the voluntary national standards and, although the timing was propitious, the profession might suffer long-term consequences as a result of adopting goals that were meritorious but primarily short term in nature. What is most alarming is that our research community has been reluctant to address the issues that would arise if we made these changes in our present program.

Paul Lehman has devoted more energy to the presentation of music and the arts in the schools than any other individual; he has pushed for acceptance of the Goals 2000 content and performance standards, has testified before Congress, and is now embarked on an assessment publication on behalf of music education. He also authored the MENC opportunity-to-learn standards, and I have a lot to say about these. Paul took umbrage at my suggestions in *Arts Policy* and wrote a rebuttal that was published in the December issue of the publication.[2] Professor Lehman believes that I am opposed to standards in arts education, which is certainly not the case. I may be opposed to some of the projected standards and to their rationale and procedures, but I am certainly *not* opposed to standards. I tell you this to give you some background about my strong belief in the value of research and practice. To Lehman, however, I must seem opposed to change.

The standards that are most crucial to our profession are high standards for graduate study in arts educations The long-term survival of arts education depends upon content and performance standards for graduate study. I don't know who sets them—advisor, the students themselves, critical reviews, but we do have to set standards. The future of the profession does not depend upon our social organizations, upon our national organizations effective as they are, or upon the many supporters of arts education who are performing professionals. The future depends upon the quality of the thinking and actions of those individuals who are dedicated enough to their profession to invest in graduate study and to conduct research on important problems. Granted that there are graduate students who just love going to school; all universities are happy to have them; but they are not the individuals who will determine the future of our profession. AERA and similar organizations must continue to flourish as facilitators, providing us with an opportunity to meet, to exchange ideas, and to disperse that sense of isolation that so many dedicated teachers have. Isolation is to be expected. Those who are teaching the arts are providing a unique component to the curriculum and their goals have important but no obvious relationships to the primary concerns of the rest of the faculty. I say this despite the push to use the arts to improve student learning. Teaching kids is a different task than teaching an art. Sure, you do both, but researchers have to know the difference. For

example, music has contests and festivals, Saturday meetings of the Orff and Kodaly methodologists, both are important and they are unique to the educational scene. Music contests are not like the Saturday afternoon athletic brouhaha, and the professional sharing of the Orff teachers does not resemble the professional development meeting where classroom teachers are expected to participate. Teaching the arts has many unique elements; hence we must expect some isolation.

These ideas on change and reform need the support of research. One can have a good idea that the earth revolves around the sun but it takes evidence before the idea is convincing to authorities and its implications infused into our daily lives.

The publications I have initiated, the *Bulletin*[3], the *Quarterly*[4], the *Handbook of Research*[5], each had the primary purpose of improving standards in the profession. Articles of interest were often included in the *Bulletin* of CRME but they were a minor part of the content. For 25 years the *Bulletin* focused on upgrading the quality of research and encouraging conversations among researchers. Quality of research into teaching depends on the inventiveness of the research question, not on the length of the answers or proposed solutions. If one asks dumb questions like "What is the relationship between achievement in music and achievement in math'?", one is likely to obtain dumb answers. What is dumb? I define dumb as lacking in value and appropriateness. An answer may be true and interesting but without insight or pertinence. The researcher's task is not to uncover interesting facts or unearth truisms.

When America 2000 was suggested under the Bush administration, it would have been appropriate to immediately investigate the consequences of labeling the arts as basic. (We could have thought about this problem even earlier than 1989). It is a bit late to raise that question today, but such questions are certainly relevant for investigation so that we can tidy up the educational scene, a bit of practical historical research work. There are supposedly advantages for the arts in being labeled a basic subject, perhaps even essential, but have we considered all the consequences to such a change? Music educators were willing to chant "Music is Basic" and to organize their thinking around this statement. But for political and philosophical reasons the statement

was changed and now reads "The Arts are Basic." This is a significant change. If the arts are basic, the Spencerian question intrudes as to what knowledge is of most worth. Are priorities possible within the arts? Does the value of the individual arts differ?

Tradition and school culture obscured the fundamental nature of this change of statement. The definition didn't matter to school administrators; if anything it gave them more flexibility. Music and visual arts have been a traditional component of elementary education; if they are now included in the proposed definition of "Arts," the school administrator's responsibility is met by including one or both of these areas in the curriculum, whichever works out to the advantage of the budget, schedule, population, etc. Thus, the basic difference between "the Arts" and "Music" or "Visual Arts" has not been given much thought. My hypothesis, based on experience, is that arts education is not music or art or dance education—we won't teach for the same goals, won't have the same by-products, won't offer the same insights and habits. I know only a few arts educators, but extrapolating on that knowledge I conclude that the competencies and thinking of arts educators differ greatly form the music educators graduating today. We just might have a decent philosophy or policy research question percolating here—is music or the arts the more basic? What are the educational implications of each art as a basic subject?

The practical advantage for either music or the arts being defined as a basic subject has been pointed out to me. In Belmont, MA, for example, if the arts were not included as one of the eight basic subjects, the music and the visual arts programs during the school day would be slated for extinction. There is pressure on this superintendent of schools, as on others, to "do something", and that "something" usually is to have students take more rigorous subjects with the consequence that all non-basic subjects are to be dropped from the curriculum. Business education and other vocational related subjects in Belmont and elsewhere have been assigned to the community colleges, thus freeing instructional time for four years of high school English, math, science, civics, foreign language, and in Massachusetts, health. Administrators just *know* (whether it is true or not) that more time on task should improve achievement scores in basic subjects but they are reluctant to lengthen the school day or the school year. The solution is

to reduce the number of periods in the day or the number of electives. Teachers unions are not an unimportant part of these decisions. They have established teaching loads and are requesting more planning time during the workday, smaller classes, time for advising, and fewer non teaching duties, all noble goals but costly when multiplied by 100,000 schools and three-million teachers. Research might have to question good practices and support better practices.

Arts education today is increasingly becoming philosophically integrated into a complex educational program, presumably to insure its survival. Advocates of such integration were influenced by the flimsiest data, like the 15 minute improvement of IQ from listening to Mozart. We have not left the argument about the economic benefits of the arts in the rubbish pile either.[6] To buy the support of arts advocates, we have had to add their goals, plus the changing goals of administrators, on to the traditional arts education goals. As researchers, we acknowledge that traditional arts programs need not be retained; a different focus and emphasis for each could be conceived, and perhaps has.

Using music as an example, few have successfully separated the two agendas of arts education and music education, or attempted to find their common ground. Some school systems are moving toward the objectives of the arts advocates, while others believe that the reform movement will provide support for the traditional goals in music education. Pulling all of the vested interests in the reform movement into categories is helpful for discussion purposes and for identifying philosophy and policy research questions. I think of the reformer as 1) Getty-inspired[7], representing all of the advocates; or 2) standards inspired (the disciplines' position); the third category would be retention of the present program. The present program is, unfortunately, almost indescribable as it differs in emphasis and orientation from school to school and teacher to teacher. There may be five or six programs. I would be satisfied to see some research on the similarity and difference in music competencies from high school choral and instrumental programs. Some thinkers would divide the present music program into an aesthetics-based (liberal art) and a performance or artistry program, a distinction that represents differing philosophies of arts education.

One would expect the education profession, the school administrators, to have an agenda for the components of the school disciplines—math, science, language, music and arts, etc., but I find none for the arts. In reviewing the research completed recently in educational administration, I find no concern for the arts. Most articles on the reform movement or in exemplary schools fail to mention the arts. A few of the more politically correct writers include the arts as necessary but do not mention program standards, experiences, or outcomes. I have therefore become convinced that within the foreseeable future many of today's successful arts program will be conducted outside the basic school day. Our present programs aren't quite basic enough. The concept that music or other arts should be taught to ALL students for a LONG time raises a host of philosophical and practical questions, questions that many teachers do not want to face. While teachers expect to do something different with the students, to them the important thing about the reform movement is that the arts are to be required. Student education in the arts today is much broader than their schooling. We haven't responded to the vastly increased availability of the arts and the importance of the arts in the out-of-school lives of students. These areas are ripe for research.

What role can the school play in arts education—provide terminal experiences like marching band, develop life long viewing habits, or encourage liberal arts experiences that enable individuals to respond to the arts and its structure when encountered later in life? Although these philosophical and practical questions may seem like long-term projects, I don't think they need be. The questions all stem from the "Arts Are Basic" philosophy. Health is pretty basic but not one of the national standards --though it may yet be included.

The challenges to arts education researchers thus span the gamut: philosophical, experimental, historical, curricular, and descriptive, accompanied by a host of topics in assessment as well. On a pessimistic day I would say that little is being done in any of these research areas that can be systematically related to "education" events of the past five to ten years. Usually a time of ferment is an opportunity for research, and there is ferment in education.

Bennett Reimer, who is a philosopher of music education at Northwestern University, makes a distinction in his best selling book, *A Philosophy of Music Education*[8], between teaching about music and teaching OF music. Teaching about music can focus on information about the composer, about the culture in which the music was written, about the music's place stylistically, its genre, and about additional encyclopedic facts. One who teaches *about* music could be a historian, a sociologist, or a classroom teacher. One would not have to be a musician or music educator to teach *about* music. There are many music teachers who believe that teaching *about* music is their primary task. I was recently in Ireland to discuss with them how Irish music education might be improved[9] and, although I knew this, I was shocked to relearn that individuals can major in music education at the university level with no matriculation abilities in music. Of course, one need not take high school psychology to major in psychology in college, so why should music be different? These Irish students learn music theory, music history, music pedagogy, and some classroom functional skills in voice and/or keyboard. They are well prepared to integrate and infuse music into the regular curriculum; they can devote their energies to the music of several cultures and, in fact, do separate immigrant children from real Irish boys and girls. They have what are called "gypsy" classes, gypsy indicating that the population is comprised of immigrants. A question for the Irish in this system is the relative importance of performance in a music education, what kind of performance, what level of skill and understanding? These are questions visual arts educators understand. If these prospective music teachers learn to sing Irish folk music through the oral tradition, is that experience sufficient to give them the benefits of performance in music education? In pondering the relative value of performance in music education, whether Irish or American, I want to indicate that such philosophical issues make interesting and important research questions. I do want to return to the point that Reimer makes that much present music teaching is *about* music, not OF music. Reimer is not discussing methodology; his point relates to outcomes.

My belief is that a situation similar to that which Reimer describes exists in arts education research, a situation with poten-

tially negative consequences. Doctoral dissertations are about research, not of research, as are articles in our research journals and the funded research presently conducted in our schools by Getty, Rockefeller, and numerous foundations across the US. To be able to teach OF music, one must have a deep understanding of music, possess interpretive and discriminating abilities, and know how to discover its meaning for oneself and for others.

Researchers in arts education must possess comparable competencies: they must have a depth of understanding of not only research techniques but also of "arts" education. This understanding must extend beyond the technicalities of analysis, the facts, styles, cultures, genres of art and into the interaction of the art form with human beings. Arts education researchers must be able to identify and interpret meaning in these interactions. These are some of the standards in which I believe.

Teaching OF music is better when good music is involved. Likewise, teaching arts education research is best accomplished using exemplars of good research. Music students who wish to learn to discriminate good choral arrangements from the trite must see and listen to a few unsuccessful choral arrangements but we would not consider giving equal emphasis in our classes to the trite as to the good. So it is with research. Arts education research has obvious and subtle characteristics; its value is not determined by whether it is simple or complex. Simple and complex are merely characteristics or descriptors of arts education research, good and bad. Arts education research must address the seminal *educational* issues that affect teaching and learning, not issues ABOUT the arts education program, as interesting and vivid as such descriptions might be.

The impact of research is aided by clarity of expression and interesting and understandable topics but *intent* should not be a primary criterion nor should *methodology* become the focus. Emphasis on methodology is today confounding any analysis of the worth of research.

My remarks today are about research, not of research. If my remarks were of research, you would leave this room with a deeper understanding of some aspect of teaching or learning resulting from research, perhaps fervently inspired to conduct meaningful

arts based research. My purpose, however, is to suggest what arts educators should be researching in 1996 and beyond.

I propose that research in arts education should be limited to the teaching and learning concerns of the profession. Our research deserves the support of the profession; and the profession has an obligation to support high quality, relevant research. Corporate America and the military have no problems supporting research.[10] Our view that this research is immediately valuable to these two customers is mistaken; they conduct more basic than practical research. There must be a reason why so little of the education dollar is devoted to research and I have to guess that it's our reputation—teachers do not actively request research and seldom benefit from the process or the product. Why is this so? Teachers, of course, are reluctant to change; the purpose of teaching is to conserve knowledge by passing it on; but medicine is also conservative and it recognizes that research does uncover some truths every now and then. The AEA does have a fund for research but the leadership of the music educators has shown no interest in supporting research. For a time the *Journal of Research in Music Education* was subsidized, but it is now on a cost plus basis. Whatever the reason for the lack of support, improved research and relevant research is today the responsibility of graduate students, individually and collectively. Individual doctoral students and other researchers should be free to investigate any solvable, important question, but we, collectively as a profession, have an obligation to promote and support, as a priority, the teaching and learning issues facing the practicing arts educators. Never has the charge to us been so clear. Even if not asked by teachers in the field, we must also mount quality research projects related to the aims, goals, and objectives of the educational reform movement, the most visible project of which is Goals 2000. A follow-up requirement is to address questions that will be affected by adoption of the Voluntary National Standards for Education, the centerpiece of Goals 2000. Goals 2000 questions, however, need not take all of our resources. As fewer than 50 percent of arts educators have heard of the voluntary national standards, there remains open a wide field of research topics in TEACHING and LEARNING. [11]

We have no history of focusing our considerable expertise on solving seminal educational issues in the arts and it is this lack of focus, as much as anything, that has prevented us from becoming a cohesive body of scholars who are looked to for advice. We don't advise or consult with each other. The research sessions at professional meetings are divided into so many special interest groups that I suspect the leadership of a divide and conquer scheme. To further confound, the interest groups in music are not organized by issues but by research technique! There is a separate SIG in tests and measurement, which seemed OK, a division between research and evaluation is understandable; but there are separate SIGS in history, philosophy, descriptive, and even a general research SIG. This makes no pedagogical sense unless the interest of the music education profession is on the training of researchers in technicalities. If would make more sense to divide the research community by age levels or by instrumental and choral music than by research technique.

The responsibility for the conduct of research doesn't rest with the professional organizations although more support from them would help. Arts organizations made a case to NEA and OA for support to develop the standards; has the leadership made a similar strong request for research funding?

The definition of what constitutes research in arts education is fuzzy, and you and I need to change that. At our professional meetings it is not easy to distinguish research sessions from non research sessions. Almost anything qualifies as research. When I read a research journal, edited in APA style, I find statements supported by so many names and dates that my train of thought is interrupted. A check of those references, however, usually reveals that the reference is not research but opinion. If I were to state in an article that the arts enhance the spirit of the soul, I could list a good many references without any substantive research evidence that the arts have helped any souls. (I guess there is spirited music and soulful music).

Could we separate research from non research by insisting from researchers a problem statement, systematic collection of data, interpretation of that data that is free of bias and, conclusions derived with the help of a bit of intellectual rigor? Discoveries about improved teaching and learning should be dis-

tinguishable from findings based only on the use of systematic, if often insightful, procedures.

Can we also ask scholars to clearly distinguish research studies from evaluation studies? Evaluators use different methodologies and different designs and the use of their assessment results is distinctive. Research tends to produce results that can be generalized; evaluation results usually may not be. Research results can be critically reviewed using accepted criteria; critiques of evaluation focus on the technical qualities and the construct validity consequences of any interpretations.

Practical or field based research should relate to the teaching and learning of the arts. Exceptions should be made depending on the circumstances and for such philosophical or historical research as clearly relates to arts teaching and learning. Historical researchers always have their noses bent out of shape. They count number of articles printed and submitted to the journals. I guess they are not completely adverse to quantitative data. I'd be more tolerant of incidental research if our need in teaching and learning were not so great. Let's propose right here in San Francisco, home of major political agreements, to establish a UN, to draft our best and brightest graduate students to serve a two year tour of duty in the research corps.

Priority should not only be on teaching and learning but on SCHOOL-based teaching and learning. The information age has made it increasingly difficult to separate out the effects of schooling. We have never had research portraying what is learned in school music or visual art—comparing a group of students not taking school arts with those who do. I don't know of serious assessments on the differing outcomes, if any, of strong school arts program versus the weak. We know of comparisons on SAT, NAEP, per-pupil expenditure, but not even content rating comparisons. Do schools with high level performance programs have stronger or weaker general programs? I believe we don't want to know. That knowledge by itself may be unimportant but the use of assessment on such programs opens up research potential and sharpens our abilities to determine cause and effect.

Although arts education is important throughout one's life and John Dewey would roll over in his grave if he knew that I spoke of a dichotomy of required versus elective subjects, we

have a special obligation to focus our research efforts on required arts instruction. Elective instruction may be of greater importance in art education's survival, but our social consciences tell us that our primary research efforts should focus on those experiences fundamental in American culture. If third grade general music is one of those fundamentals, third grade music issues should have priority in research.

The absence of research priorities in arts education is related to a bit of spinelessness, I think, and to the absence of priorities in music itself. A quantitative research study indicates that our priorities lie with teaching younger children as there are more studies at this age. The confounding factor is that younger children are among the few students available for research. Within this body of literature one important factor is the lack of consensus on what is to be taught. What would and should be taught in an elementary school where music is offered only once a week and what should be added if time is available for twice a week instruction? What topics should be added to the curriculum when time is doubled? Perhaps we have adequate time at present to introduce all of the necessary learnings and there would only be increased emphasis on selected topics and a deepening of the experiences. You would think I would know the answers to these questions. The music educator's conference's *Program Description and Standards*[12] distinguish between basic and quality programs in rather unusual ways—the quality program has more periods in the school day or the rooms are larger—factors that seem to defy the researcher's definition of quality. In the new voluntary national standards, distinction is often made between a proficient and an advanced student by the number of songs memorized.[13] There is a quantitative mentality in the profession that could impact upon our research questions and interpretations.

I had high hopes for the outcomes of the National Endowment Office of Education 1994 sponsored conference to provide priorities and quality questions for arts education research. The report has gone unnoticed, fortunately, because the research questions were not inspiring and were focused on the National Endowment's bias in arts education. Their research curriculum questions included: "what characteristics of artistic practice and arts education contribute to the development and imple-

mentation of cohesive and integrated curricula in the arts and across other subject areas? How can the allocation and scheduling of instructional time and space contribute to more cohesive curriculum within the arts and across all subject areas'? How does an integrated curriculum that cuts across subject areas affect the individual arts disciplines? What arts curricula and instruction are effective? How do arts educators connect arts instruction with instruction in other subjects?" Other questions deal with pol1itcies, state mandates, effective use of media and technology, and the political process. Interesting questions but with major assumptions and an obvious bias. [14]

Let us consider for a moment the sudden rise in popularity in descriptive and/or qualitative research in arts education. Proposals argue for the value of ethnography, not for the value of the research question. Much of the ethnographic research in arts education possesses neither a problem statement nor a purpose; thus, the failure to argue for the importance of the project is understandable—the purpose is unknown. Researchers supposedly have fewer prejudices and biases than non researchers; they are individuals looking for better ways of teaching and of learning. Not so with these folk. They are anything but unbiased and much of their work in ethnographic research seems to purposely address non instructional issues. Granted that instructional research takes time and systematic thought, has confounding variables, and is difficult to evaluate, it also relates to what teachers do on a daily basis—instruct. Instructional research in arts education can be bewildering to the investigator when the teacher's primary concern is with process, and/or the focus is on student improvement—but that is one of the hurdles to overcome. John Dewey's valuable problem solving process often becomes in the hands of arts education researchers, a sterile formula that generates only uneven questions and offers no progression to deeper, more complex, more insightful, or more clarifying questions. Emphasis on process is not licensed to conduct research without thinking. To present, but not interpret, data avoids clarity in the findings. Would advisors encourage ethnography because the criteria for quality are unknown? I would hope not.

Arts education seems filled with researchers who send questionnaires or interview individuals and then do little more

than present mounds of data, cleverly organized, leaving the reader to cry out, "What does it all mean?" The newly enhanced attractiveness of ethnography as a research tool has added to our burden of deriving meaning from situations. Ethnography, in the hands of experts, is avaluable type of research. Phil Jackson, Robert Stake, Alan Peshkin, Rena Upitis, and others possess high level abilities in observing, questioning, and interpreting, and they do great research. They use case studies, however, because the methodology fits the problem, not the reverse. Ethnographic research offers great opportunities for instructing students in the difference between good and poor research. I became aware of the value of clear ethnographic research findings in preparing a chapter for the Alliance for Curriculum Reform.[15] The publication was designed to give evidence that we had a research base for the competencies specified by all four arts included in the national standards. Visual arts educators have only six standards to justify, but they have little research to indicate that any of their standards are viable in public school settings for all students. Visual arts education had for years promoted creativity as an outcome of instruction, and such an objective makes sense with students who are engaged in what appears to be the creative act of drawing, painting, sculpting, and weaving. Creativity, however did not stand up as an acceptable major objective during the accountability movement of the 1970's. Arts educators have no evidence of transfer of creativity to any other subject (Thorndike was likely correct, that only identical elements transfer) and there were no standards for creating—students drew what they liked, made objects that pleased them; craftsmanship, authenticity, and form were not emphasized or valued.

Eisner, in the late 60's, working under a grant from the Kettering Foundation, was among the first to challenge this curricular approach, arguing that in art education too much time was spent on producing objects and not enough on gaining understanding.[16] Eisner's work has been further developed by the Getty Foundation, which now recommends less emphasis on production, more emphasis on history, criticism, and aesthetics. Art-education researchers faced with this teaching landscape elected to describe any change that took place in the classroom, and they have now had thirty years of class descriptions and some policy

research. Brent Wilson, who has been the official evaluator for the Getty Foundation, informed me that no research has been conducted on the learning outcomes of the recommended new curricula; this will be the effort in the next five years.[17] Here is an excellent (or terrifying) example of what can happen when there is no consensus on outcomes. The emphasis during the creativity phase was on process; the profession's change to discipline-based art education has changed the priorities within the curriculum but not the ability of researchers to document the effect of teaching on student learning. Visual arts does have research indicating that there are differences in classrooms, differences occasioned by teachers, students, socio-economics, administrative support, and instructional philosophy, but evidence is lacking for improved student competence in drawing, in critiquing, or even in an improved attitude toward art.

The lesson to researchers is that vivid descriptions of classroom experience will not convince the public that experiences are worthwhile. In the studies I found of interventions designed to improve visual arts instruction, the average length of the intervention was 45 minutes.[18] In the recent research in visual arts education, a lengthy study is one of five days! In at least one instance, two of those five days were devoted to pre and post-testing and two more to preparing students for the intervention.[19] If only we really could make a difference in any educational area with one 30-minute period of instruction!

Qualitative research results will not convince any doubters to become believers although it might make believers stronger. It is an act of preaching to the choir. Qualitative research provides excellent insights into the process of instruction. The audience for arts education research is not concerned with the process; the professionalism of our teachers is acknowledged. It is the behavioral and attitudinal changes brought about by arts education that are of concern to the general public. The process of teaching New Math was not attacked until it was very evident that the mathematical competency of students was declining; where teachers were slow to change in the face of the new evidence, special interest groups were willing to go public. In support of the importance of process, educators make analogies with medicine, but it is a weak analogy. Finding a cure for artistically illiterate students is

not the same process as finding a cure for polio. An in-depth study of one sick person with a new medicine is far more generalizable than the study of one student exposed to a new music text.

It is not clear that models are convincing in arts education research. In music, colleges are very successful at educating performers, composers, and musicologists, yet college teaching techniques are not successful models for public school teaching. Successful band, chorus, and orchestra programs in the public schools are not seen as providing insights for the general music teacher. This phenomenon gives me pause as I assess the potential of descriptive or ethnographic research to improve the teaching and learning of *all* students. Case studies and grounded theory are similar to ethnography in their potential, which is most likely more interesting than informative. Of course, it is always easier to discuss techniques than issues—that's why we need standards in research.

Inspection of topics of doctoral dissertations in education reveals a present interest in cooperative learning, feminism, and gender preferences. School administrators are focusing on burnout, parent involvement, minority students, characteristics of leadership teams, teacher absenteeism, dropouts, and how to confront the incompetent teacher. Absent is the research on how to achieve higher educational standards within the present resources.[20]

Topics

Arts advocates have given us a difficult task. Ernerst Boyer's statement is often quoted and I quote, "We need the arts to express ideas and feelings in ways beyond words. We need the arts to stir creativity and enrich a child's way of knowing. We need the arts to integrate the fragments of academic life. We need the arts to empower the disabled. And above all we need the arts to create community and to build connections across the generations. Learning the arts truly is a lifelong, deeply satisfying journey."[21] Mr. Boyer could have mentioned outcomes of reflection, collaboration, self discipline, persistence, making connections, solving problems, making decisions, and individual development, as well as improved achievement scores in mathematics, social studies, and other subjects. How can we in arts education

determine in the face of this impressive list of outcomes, just what is considered an adequate or outstanding arts program in the eyes of parents, teachers, administrators, the public and even the students? To accomplish such research, one must first determine the criteria by which a program would be judged successful or unsuccessful. If parental involvement is critical, there must be discussion with parents about the content of the program.

Required General Music

Today there is little or no agreement on, say, the description of a good fourth grade music program and the same appears to be true in visual arts and dance. If Nancy Lineburgh is the fourth grade music teacher, what she says is fourth grade music goes. Administrators are not likely to ask her to change her program and I doubt if parents have strong program opinions based on more than tradition. Now if the fourth grade has always studied Caribbean music and put on a Caribbean food and music festival in the courthouse plaza, and Nancy no longer teaches that music....

Avoiding Negatives

An important function for research would be to caution teachers about adopting unattainable goals or goals not compatible with the focus of the program. If integrating music with geography means having to ignore the accepted learning sequence in music, teachers need to know this. If gospel music is inappropriate for young voices, teachers need to know this. If students can easily learn to read music in two clefs and play a melody instrument in third grade, teachers need to know this. If there are developmental characteristics of children, if there are learning styles and teaching styles that make a difference in attained competencies, research data are needed to give this information.

As the Goals 2000 reform movement stands there will be only a limited role for music performing groups. It is likely that fewer students will be able to schedule the ensemble—which indicates to me more small ensembles: concert bands rather than marching bands, string orchestras and smaller types of choirs. Block scheduling could allow for one ensemble to meet for the entire year; others may be scheduled for only one semester. The

instructional sequence at the high school is an unresearched field. I am more than a bit weary of hearing about what CAN be taught within the confines of a class. Of course anything can be taught; but at what price? Those who teach music history through the ensemble have more than their share of nonmusical performances. Talking about the music and reflecting on it does not automatically transfer to life-long learning. Could talking about the music discourage some types of students from electing the ensemble? Cramming more objectives into the rehearsal may well be possible. There is no research. It certainly sounds better to deemphasize the drill aspect of teaching, but drill may be a primary purpose of instruction when all students take private lessons outside of school. Music ensembles where lots of history is taught tend to shrink in size but achieve excellence—do we want to see 10 to 15% of the student population shrink even more? Can we expect students to continue to practice individually when group practice time is replaced by other activities? Data are needed to judge the worth of the trade-offs.

Arts educators have always been interested in whether skill learning can become more efficient. As skills involve habits, research in this area is difficult. One can develop skills without understanding; can one develop understanding without skills? To what extent does the development of high-level skills transfer to concert and museum attendance? Certainly the members of superior high school bands treasure that experience and willingly support similar programs.[22] Whether those individuals will support loosely unrelated high school music programs is unknown and qualifies as a research study. The national standards for the arts have carefully avoided attitudes and values, yet that is what Boyer talks about; attitude may be the single more important objective of elementary arts programs .

Perhaps our research efforts should be primarily organized to identify what occurs in an error identification instructional program. The private music teacher focuses on the notes and phrases missed. The few standardized group tests that we have are not informative as to whether a student can read music; but an assumption is made that if a student cannot recognize discrepancies between the aural and the written stimulus, that the student cannot read music. If our premise were that all students

naturally like music and all kinds of music, perhaps our research efforts should be focused on any cause of greater selectivity in ones listening habits as one matures.

Should the arts be infused into other subjects? What are the negative effects, if any, of a classroom teacher selecting and incorporating Brazilian music when the students are studying Brazil? We do know that students are turned off by a multicultural music program. Aside from that, are there any negative effects if the teacher were to ask the students to learn to perform Brazilian music? Do any negative effects occur when the music teacher assists in the learning of Brazilian music—problems with ranges, diction, phrasing, meter, form? Does any musical learning occur? What is the impact of several years of rote-singing upon a student's ability to learn to read music? Lowell Mason and John Dewey approved of rote work but they both quickly introduced notation— it was not a matter of years.

If I informed you that arts education for all students will be required only through the fifth grade, would you change your program? If so, how would the teaching and learning experiences be organized? It has been known that some teachers rely more on hope and doing the best they can rather than on any systematic program. Would you be willing to teach your subject once a week; would you ask "why art once a week—is it really a budget or a time problem?" Lehman says no, it's a matter of low priority and an inadequate case being made for better or more regular arts instruction.[23] Bresler reported that music teachers who refused to have any student performances for PTAs when music is taught only once a week found they had a VERY powerful bargaining tool and that administrators will increase the amount of instructional time to be assured that, on occasion, there will be music at a parent meeting.[24]

Although we have no research data, and only a little experiential evidence, a Boston program to develop minority children for positions in symphony orchestras makes some fundamental assumptions. Assumption number one is that talent can be identified early—tests are not given later than second grade. Students must take a movement class and recorder instruction in second grade. Storing instruction is to begin no later than third grade and no students are accepted who did not have these experiences

prior to third grade. Students and their parents must attend a specified number of concerts each year. I could go on but these requirements have nothing to do with whether the student is taught by Suzuki, Rolland, Galamian, Bornoff, or other method. The program, after 13 years, has aided one student in securing an appointment in the Buffalo symphony, and there are many studying strings in America's best colleges and conservatories.

The survival of arts-educator-designed arts education programs depends now, more than ever, on the formulation of important questions and the conduct of adequate research. What CAN be done is a rather weak argument as there are many examples of talented students accomplishing much within terrible public school programs. The question is what should be done for all students; what should be done with those with talent and interest. We can adapt our questions from those raised in education: what is the effect of school consolidation on arts programs? To what extent are disciplinary actions affecting arts programs, in-school suspensions, grading practices, and demotions'? Can we learn from physical education where a 70% passing rate of skills test is taken as an indication that the entire physical education program is a success?

I want to share with you the music dissertation titles listed for one month this past fall in Dissertation Abstracts. I hope I don't have to comment much on the list:

> Germany singing clubs
>
> The idea of ethics for the handbell choir
>
> Holistic thinking by eighth grade students—no idea of whether the students studied were selected or randomly assigned
>
> Life and hymnody of Robert Lowry
>
> Pedagogical issues in contemporary cello literature

Thinking that my sampling technique must be inadequate, I tried another recent month:

> Lynn Olson's Contributions
>
> Music in the primary schools of Malta
>
> A knowledge based curriculum based on the philosophy of David Elliott

Construction of an original sight singing test

Latin choral motifs in the classical period

Community choir experiences

A categorization system for music

A data base for jazz piano literature

Piano instruction in Taiwan

Status of music education in South Africa

Music theory texts 1941-1991

The solo piano music of Starer

The relationship of choral performance quality, student emotion and audience reaction (Interestingly there was no relationship between the quality of the performance and audience reaction.)

And then there is a favorite around which I was going to base my entire talk:

The Profile of the Athletic Pep Band

Other subjects, math, language arts, science, health are more focused as to research although not to the extent that they make good examples. One cannot tell whether students in these fields are concerned about curricular changes or changes in school structure.

Researchers in arts education have ample opportunities to make a difference, but a change of direction is in order. Priorities must be set by good questions; the results and methodology will fall into place.

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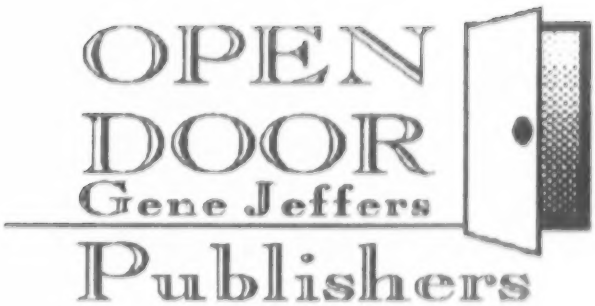

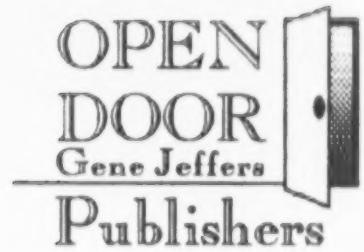

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